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B E R L I N

Jenner St. 21.
Berlin W., January 27, 1912

Frederick the Great's 200th birthday fell on Wednesday, January 24, and the event was celebrated with great pomp by a gala performance at the Royal Opera House, which was attended by the Kaiser and the imperial family, and also by all the higher officers garrisoned at Berlin, the foreign diplomats and prominent personages in court and political circles. This audience resembled those that were wont to assemble in the days of Frederick the Great, in that only people who received special invitations were admitted. In Frederick's time no tickets were put on sale for the Royal Opera; he himself designated who should be invited, and the tickets were sent into the houses by special messengers. It was a brilliant assemblage that filled the auditorium on Wednesday. The parquet, which was occupied almost entirely by army and navy officers, presented a gorgeous appearance with all the brilliant uniforms. The first balcony was given up to statesmen and diplomats, and here, as well as on the ground floor, men only were seen. The ladies were relegated to the second and third balconies. In the middle of the royal box sat the Emperor and Empress, surrounded by the



FREDERICK THE GREAT IN HIS OLD AGE PRACTISING THE FLUTE AT SANS SOUCI.

immediate members of their family and by a number of royal personages from abroad, who had been invited by the Kaiser to attend the performance.

For presentation on the stage, Joseph Lauff's "Der grosse König," a poem dealing with scenes from the life of Frederick the Great, had been chosen. There were three scenes. The first showed Frederick the Great as Crown Prince during the happiest period of his life, spent at his castle at the Rheinsberg, where during the years immediately following his marriage he led amid beautiful surroundings an idyllic life, devoted chiefly to poetry and music. It was a lovely rococo picture, a veritable living Watteau. The second scene was in dire contrast to this, and showed Frederick in the field during the Silesian War; the victory of Hohenfriedberg is being celebrated, and the camp scene suggests "Wallenstein's Lager." The closing scene deals with Frederick the Great as an old man at Sans Souci. The most interesting feature of this production was the accompanying music, which was written by Frederick the Great himself. It was not given just as he wrote it, but was elaborated and orchestrated by Von Schlar.

Frederick the Great as a musician is an interesting subject. One of the first sights shown to the tourist who is doing Berlin is the beautiful equestrian monument of Prussia's great king, which adorns the famous street, Unter den Linden, near the Royal Opera House. Thousands of visitors have observed that the head of the

figure is slightly inclined to the right. This pose was characteristic of Frederick the Great, and has been reflected in all of his best known portraits and statues. It was a habit he acquired from playing the flute. The famous warrior was an ardent lover of the flute, and from early boyhood to his last days it was his constant companion. He often remarked, "The flute is my best friend." If Frederick could have followed his own inclinations he always would have led an idyllic, poetic life like that at Rheinsberg; but hard necessity compelled him to fight or see his kingdom swept off the face of the earth. And so it came about that the experiences gained while leading the hard life of a soldier in his youth under the compulsion of his father, in later years proved to be the salvation of Prussia.

Frederick the Great began the study of music at the age of five, when he received instruction in playing the spinet and in theory. When he was sixteen years old, his father, King Frederick William I, took him to Dresden, where he spent a few days at the court of the famous August. The Saxon king led a sumptuous life, quite in contrast to the severe simplicity practised by Frederick William I. Music was extensively cultivated at the Dresden court, and among the virtuosi was Quantz, the celebrated flute player. It was Quantz's playing that aroused Frederick's love for the flute, and on his return to Berlin he began a systematic study of the instrument. His father was at first not opposed to his flute playing, but the boy became so enthusiastic in his practice that he neglected other duties, so that the king finally forbade his playing altogether. From that time on the Crown Prince had to practise in secret. At Rheinsberg in 1734, after his marriage, Frederick established an orchestra, and among his artists were Philipp Emanuel Bach and Heinrich Graun, who later became director of the Royal Opera of Berlin. Concerts in which Frederick participated were given daily, and it was during this period that Frederick began to compose. His principal teachers were Quantz for flute and Graun in theory and composition. When Frederick mounted the throne in 1740, he enlarged his orchestra, and in spite of his many duties as monarch, continued to give daily concerts at his palace. Quantz, who had hitherto occasionally come over from Dresden as was required, was now entirely in the services of Frederick. The court concerts were always given in the early evening. At six o'clock, the king would enter the concert room with his music under his arm. For accompanying his flute concertos he ordinarily had a small orchestra of ten instruments, of which the spinet was one. When composing, Frederick used to write out in full only the melody or solo part for the flute; he would indicate in words how the other voices were to be written, thus: "Here the bass is written in quarter notes," or "Here is to be a solo for the violins." It fell to the lot of the conductor, Agricola, to write out in full the harmonies. Frederick practised the flute religiously twice a day, half an hour after breakfast and half an hour after dinner. It was his habit to walk about while practising, as illustrated in the accompanying picture, and he often said that during these practice hours valuable thoughts in affairs of government came to him.

As a performer on the flute, Frederick the Great, according to the consensus of opinion of many connoisseurs who heard him play, was a real virtuoso. The celebrated Mara said of him, "He does not play like a king, but like a real artist." And another authority, Burney, who heard him as late as 1772, when he was sixty years old, wrote, "His flute playing surpasses in many respects everything that I have ever heard among amateurs and even among professional flutists." As a young man he possessed remarkable technical facility, but in his old age, owing to loss of teeth and shortness of breath, he did not have much endurance in executing rapid passages. Then it became a habit with him to cover up his lack of breath by taking liberties with the tempo, and this made it very difficult for the musicians, who were not accustomed to his style of playing, to accompany him. Frederick was very well aware of this fact, and in his old age he never would play unless the orchestra had practised the accompaniment with him. All authorities agree that the monarch was a veritable master in rendering an adagio. Benda, and even Johann Sebastian Bach himself, testified to this. Reichardt, a very critical professional, once wrote, "The king played an adagio with such deep feeling and with such noble simplicity and truth that one could seldom listen to it without weeping." That Frederick's soft, wooing tones brought tears to the eyes of his listeners has been asserted by many a contemporary. In all other things Frederick the Great wore a mask and

never revealed his inner life to the world at large; but into his beloved flute he poured his whole soul, particularly when playing an adagio. He had a "Leidenschaft für das adagio," as he once wrote his sister. The flute was his constant companion, and during his great military campaigns it was often his only solace. In camp, in the hours of darkest need, this faithful little companion often served as an outlet to the awful inner tension; and many a time, after a terrible battle, the appealing tones of his flute rose on the night air, soothing and calming the troubled souls of his soldiers. The soldiers in camp learned to love his flute playing, and they could tell more or less the mental state of their beloved leader by the manner in which he played. Quantz once declared that he could even tell by Frederick's allegro playing whether the soul of the king was troubled or at rest.

Once in the Silesian War his flute and the little portable spinet, which he always had with him, were captured and carried away by the Austrians, and he wrote his friend Fredericksdorf to make haste and send him a new flute, as he could not do without it. When in winter quarters during his campaigns, Frederick sometimes had musicians come from Berlin to accompany him in his flute concertos. Fasch, a well known professional musician of the time, was once called upon to perform this office. This was towards the close of the Seven Year's War, and the picture that Fasch gives of the monarch is a melancholy one. "I found," he wrote, "a broken man. The hard fighting and the harrowing years of warfare had filled him with sorrow and care. There had come over him an atmosphere of melancholy and seriousness that was



EQUESTRIAN STATUE OF FREDERICK THE GREAT.
Unter den Linden, near the Royal Opera House, Berlin.

unnatural for a man of his age and that was quite in contrast to his former nature. It seemed to be a great effort for him even to play the flute."

Once, during his last campaign, he summoned his quartet of accompanists to Breslau, and scarcely had they reached the camp than they were called upon to accompany him in a flute concerto. The king seemed greatly to enjoy the music, but the accompanists noticed a great difference in his playing. He was short of breath, his fingers had become stiff, and his technic was very rusty. When he returned to Potsdam in 1779, he was obliged to forego the pleasure of playing entirely, because of gout in his fingers. One day he packed away his flutes forever, saying to Franz Benda, his faithful concertmaster, "My dear Benda, I have lost my best friend."

Fannie Bloomfield Zeisler received a rousing reception at the seventh Nikisch Philharmonic concert on Sunday and Monday. Seventeen years ago, the famous American pianist scored a similar triumph on the same platform with the Rubinstein concerto, which she played with the same orchestra, then conducted by Richard Strauss. Berlin had not forgotten that great triumph, and Madame Bloomfield Zeisler's reappearance was awaited with keen interest. This time she chose the Moszkowski concerto in E major, a work that has not been performed in Berlin since it was introduced at one of these same Philharmonic concerts some ten years ago. Though not a work of great musical import, it is written in the suave, pleasing and brilliant style that characterizes Moszkowski,

and as interpreted by such a consummate artist as Madame Bloomfield Zeisler, it never can fail to make an impression. The American played its difficult though very pianistic passages with wonderful smoothness and finish, and with remarkable emotional and temperamental display. She is, above all, a brilliant performer. Her tone was large and vital and capable of every shade of nuance from the tenderest pianissimo to the most thundering fortissimo. This wonderful little woman compasses the gamut of human emotions, and she possesses an extraordinary amount of nervous force. How clean, how forceful was her attack; how limpid and pearly and absolutely reliable was her technic, and what life and energy she infused into her playing! The Moszkowski concerto, as performed by her, is well worth a hearing, but in the hands of a less finished and less brilliant interpreter it must certainly fall flat. Madame Bloomfield Zeisler's success with it at the matinee was immense, and on Monday evening it was still greater. She was recalled again and again, and it was evident from her hearty reception that the Berliners have a warm place for her in their hearts. Her recital, which is to be given in February, is awaited with keen interest. Nikisch followed Madame Bloomfield Zeisler in the concerto with that wonderful fidelity and sympathy which distinguish him and him alone, for no other conductor can accompany as he can. He opened the program with a big, broad, beautiful performance of Bruckner's eighth symphony in C minor, and closed it with a magnificent rendition of Strauss' tone poem, "Don Juan." This, by the way, will be one of the numbers of his first New York program. Nikisch has always shown a special liking to the neglected Bruckner, and his reading of the symphony, which was in every respect a masterly one, made a profound impression.

On Tuesday evening the interior of Bechstein Hall presented an unusual appearance; every seat was occupied, the hall having been completely sold out, and there was an atmosphere of great expectancy. The announcement that Winifred Purnell, the little Australian pianist, would give a second recital had accomplished this wonder; for a wonder it was to have the hall sold out, considering that the little girl had played only once in Berlin, and then to a very small audience and to but three or four representatives of the press. Those critics who were present at her recital, however, had written of her playing in such eulogistic terms that the news soon spread all over town that here was a new and extraordinary musical and pianistic genius. Here we have a forcible illustration of the fact that it is possible for a newcomer to achieve a great success here, in spite of the enormous over-production. As a matter of course, the artistic offerings to insure success must be something extraordinary. Naturally, the critics turned out en masse on Tuesday. Unfortunately, it turned out to be a case of high expectations not

being wholly fulfilled, or perhaps the young girl did not play so well as at her first recital. Her program comprised Beethoven's C major sonata, op. 2, Bach's C sharp minor prelude, the Schumann toccata, the B flat minor sonata, three etudes and the G minor ballad by Chopin, and three Liszt numbers, including "La Campanella" and the E major polonaise. There is no gainsaying the fact that Winifred Purnell is an extraordinarily gifted girl. She possesses elemental powers and remarkable instincts for nuances and climaxes. She proclaims a theme in a



EDMUND SINGER,
Celebrated violinist, who died at Stuttgart, January 23, age 82.

way that grips and holds the listener; her tone is big and of a beautiful singing quality; her technic, too, is already highly developed, and parts of her program were rendered in a truly masterly manner. This was particularly true of the funeral march and the C sharp minor study by Chopin. But—and the but is a big one—the child still has grave defects; her technic is very uneven and her rhythms are greatly distorted. It is possible that, in order to play with great expression, she takes liberties with the rhythms, but one had the impression rather that she was either fundamentally lacking in this respect or that she had been badly trained. Anyhow, she has much to learn yet, and it is to be hoped that her remarkable success will not spoil her and prevent her further development, for with such rare qualities as she possesses, she could in a few years, if properly taught, accomplish wonders.

Hugo Kaun's second trio in C minor was performed in Bechstein Hall on Wednesday evening by the Berliner Trio, at one of its regular subscription concerts. Theodore Spiering has taken the place of Jan Gersterkamp as violinist, and this signifies a decided gain for the organization. Gersterkamp was an admirable performer, but he does not rank with Spiering, nor has he had the latter's vast amount of experience as a chamber-music interpreter. With Fritz Lindemann as pianist and Beyer-Hané as

cellist, the Berliner Trio is now one of the finest chamber-music organizations of its kind in Germany. Kaun's trio is a beautiful composition; one that deserves a great deal more recognition than it has hitherto found. What a beautiful, broad melodious flow, and what depth of feeling does the adagio reveal! The other two movements also, each in its own individual way, make a strong appeal. Kaun has ideas in abundance; he clothes them in beautiful harmonies, and he writes well for strings and piano. The composition met with a very enthusiastic reception. The three artists also gave on the same evening splendid performances of the Beethoven C minor and the Tchaikowsky A minor trio.

A program of Richard Strauss chamber music compositions was given on Monday by Heinrich Maurer, pianist, with the assistance of Hugo Heermann, violin; Ernst Breest, viola, and Jacques van Lier, cello. The program was of special interest because it brought forward three interesting early compositions of Strauss, the F major sonata for piano and cello, op. 6; the C minor piano quartet, op. 13, and the sonata for violin and piano in E flat, op. 18. It is understood, as a matter of course, that these works in the hands of such able and experienced chamber music performers received admirable interpretations. Maurer, who was already favorably known here from former appearances as a chamber music interpreter par excellence, again demonstrated his exceptional abilities as pianist and musician.

Italy, the birthplace of the violin, the cradle of violin playing, and the land that gave birth to the greatest of all violinists, has during the last few decades had no representative of the instrument worthy of keeping up its glorious traditions. Sivori and Bazzini were its last two celebrated violinists. The only living Italian violinist of reputation is Arrigo Serato, and he might revive and uphold the great traditions of his native land were it not for the fact that he has very strong Teutonic inclinations. Serato, who is a very gifted and temperamental performer, is becoming more and more an adherent of the German school, as he seems to consider it his mission to be chiefly an interpreter of the German classics. Whether he has chosen wisely, time will tell. At any rate, today, Serato occupies a high position in Germany, and he has been acclaimed by the press with singular unanimity, his performances of the Brahms and Beethoven concertos last year having met with the full approval of the strictest critics. At his concert given recently with the Philharmonic Orchestra at Beethoven Hall, he again demonstrated, with his splendid performance of the Bach E minor sonata with orchestral accompaniment, and the Mozart E flat and the Dvorak concertos, his sterling qualities both as virtuoso and musician. Serato's warm, southern

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nature is revealed in his singing, soulful tone; his technical command of his instrument is of a high order; while his conceptions leave little to be desired. His concert was a great success.

The Elite concerts, under the management of Jules Sachs' Musical Bureau, continue to enjoy great popularity. They invariably draw out audiences that tax the seating capacity of the large hall of the Philharmonie to the utmost. The miscellaneous public thoroughly enjoys what is offered at these concerts, but the Berlin critics have little use for them because of their heterogeneous character. But, after all, one hears here what one does not hear anywhere else, i. e., three and sometimes four celebrities on one program. Herein lies the secret of the success of this undertaking. When Rosenthal or Elman gives a recital the public flocks to hear each; at the third Elite concert we heard both on the same program, and, furthermore, Susanne Dessoir, a singer who is popular because of her intelligent, soulful interpretation of folk songs, and also Rosa Bertens, the celebrated actress. Elman gave a magnificent performance of the Bruch G minor concerto as his first number and later on of a group of smaller compositions. The young Russian was in fine fettle and played with great virtuosity, with a big, luscious tone, with impeccable technic and with a temperamental sweep that could not fail to spell success. Rosenthal played the Schumann "Carneval" with all of his accustomed mastery and also the Chopin berceuse, the famous study in thirds and sixths of the Chopin "Minute" waltz, and Liszt's second rhapsody. He performed this with wonderful finish and great elan and was overwhelmed with applause. The other two artists, although each was excellent in her own particular sphere, were, of course, overshadowed by the two famous instrumentalists.

Lilli Lehmann, whose singing at her first recital some weeks ago was not up to her usual lofty standard, thoroughly redeemed herself at her third recital on January 18, when she sang an aria from Gluck's "Armide" and two groups of songs by Beethoven and Hugo Wolf. Evidently the celebrated diva was suffering from an indisposition at her first concert; at any rate, her singing last Thursday again revealed the great artist of worldwide reputation. Furthermore, as long as Lilli Lehmann continues to sing like that she is justified in appearing in public. While at her first recital many empty seats were in evidence, the large attendance at the second and third proved that the public is still eager to hear her; so, after all, why should she not continue to sing? The critics dealt harshly with her after her first appearance, but it would be obviously unfair to condemn her further appearances in public because of one off night. Lilli Lehmann is one of the greatest vocalists and dramatic artists of our time. After all, she is not a personage to be passed over lightly because of occasional vocal shortcomings. Her career has been an exceptional one and she has been and still is a brilliant example to the thousands of young aspirants to vocal fame the world over.

A new trio has been founded in Berlin. It is called the Berliner Trio Vereinigung, and its members are Moritz Mayer-Mahr, pianist; Bernhard Dessau, violinist, and Heinrich Grunfeld, cellist, all three being well known and popular artists. The program of their initial concert, which occurred at Blüthner Hall, was devoted to Beethoven, and as was to be expected of three such gifted and experienced chamber music interpreters, it was rendered in a masterly manner. Mayer-Mahr and Des-

sau have found a great deal of recognition with their sonata evenings, which they have been giving for several seasons past, and now that they have been reinforced by the popular Heinrich Grunfeld, their success is still further assured.

Frances McElwee, who has been a prominent member of the American colony in Berlin for twelve years past, both in musical and social circles, was recently married at her home to Dr. William Landran McFarland, of New York. Mr. and Mrs. McFarland left Berlin immediately after the ceremony for London, and from there they sailed for New York. Mrs. McFarland was very popular and will be greatly missed here, particularly in American circles. She was a successful piano instructor and was very thorough and conscientious in her application of Leschetizky principles of pedagogy. She prepared many pupils



MRS. FRANCES MCFARLAND,
Neé McElwee.

for Gabrilowitsch and also for Leschetizky himself. Mrs. McFarland's house was quite a center of American musical life in Berlin, and many American artists who came to Berlin to concertize found a warm welcome in her hospitable home.

Mrs. Allen van Höveln Carpe, the American composer-poet, still continues to meet with flattering recognition in

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Germany. In an article entitled "Moderne Tonlyriker," Walter Dahms, in the Neue Zeitschrift für Musik, speaks of Mrs. van Carpe in the most praiseworthy terms. He says that she is far above the average, that she is a distinguished personality, and that she is, above all, lyrical to a high degree. Further he states that both in point of melodic invention and harmony she possesses attributes that belong to herself alone. The personal note and the choice musical settings of the poems she has chosen characterize Mrs. van Carpe's compositions and at once stamp them wherever they are heard. She writes her accompaniments not only for piano, but also for violin and cello, and she produces very charming effects in tone color.

Louis Persinger will be heard here in three violin recitals within three weeks in Bechstein Hall, London, next May. In the meantime Mr. Persinger is concertizing in the leading German music centers, where he is attaining an ever increasing popularity. He recently won most enthusiastic praise for his art by a concert in Hannover, which elicited very flattering attentions on the part of the press.

Richard Strauss has been reengaged as first conductor of the Royal Opera and as leader of the symphony concerts of that orchestra. He will not often be seen at the conductor's desk in opera, however, as his contract allows him a great deal of freedom in that respect, and since Dr. Muck is going to Boston, the Royal Opera is clearly in need of a new first class conductor. At any rate, Berlin is glad that Strauss is to be retained for the symphony concerts.

Another poet who has a passion for music, to which she occasionally gives expression in verse, is Regina Miriam Bloch, formerly of Berlin, now living in London. She is a sister of Stella Bloch, who was formerly my assistant. Miss Bloch, who is but twenty-one years of age, already has received wide recognition in England for her poetic genius, being known also through her lectures in the United Kingdom on literature, the poets and theosophy. Poems by Miss Bloch have appeared in the Contemporary Review, the Spectator, the Academy, Pall Mall Gazette, Pall Mall Magazine and other English, Irish and Scotch publications too numerous to mention. On the occasion of the coronation of King George, a fantasia in blank verse by this remarkable young poet, entitled

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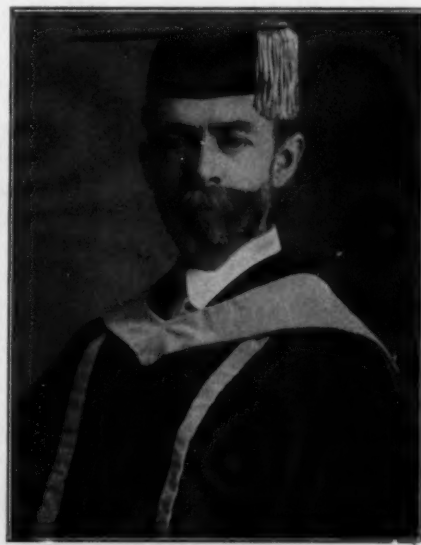
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"The Vision of the King," was published in book form, calling forth the commendation of writers and reviewers from all parts of the world, King George himself, as well as other royal personages being among those who acknowledged the work in letters of praise. In the field of music Miss Bloch is particularly in sympathy with Beethoven. Her poem on the "Kreutzer" sonata was once published in these columns, and it will not be out of place to quote here a poem of hers which appeared in the Pall Mall Gazette, entitled:

ON A DEATH MASK OF BEETHOVEN.

Caesar of Music! Round whose rugged brows
The golden laurels flicker with pale sheen,
Like candles in some marble prayer house
Raised to a deity of Mitylene,
At whose dim shrine loud clamor and carouse
Died into silence or became obscene.

Caesar, within the anguish of thy face,
Ploughed by the iron furrows of death's pain,
I see the shell, the broken dwelling place
Wherein the harmony of stars grew plain,
And the white spheres that reel in level space
Reuttered all their silver sound again.

O, the strong agony of worlds of song,
The torment of man's laboring and cries,
Seems to rush forth like flames enslaved too long
Beneath the stark lids of thy desert eyes,
Whilst all that voice could tell of woe or wrong
Broods on thy lips in shattered melodies.

"Memento Mori," by Max Vogrich, the Hungarian composer, now living in London, is the name of a new symphonic work for violin and orchestra. Mischa Elman, to whom it is dedicated, played this novelty for me yesterday. It is a remarkable composition, full of dramatic fire and intensity and illustrates in brief musically the well known "Garden of Allah." As performed by Elman with all of his transcendental genius, this "Memento Mori" could not fail to make a profound impression. Although symphonic in character, it lies remarkably well for the violin. It will, no doubt, in future become one of Elman's famous repertory pieces.

Max Pauer, the celebrated pianist, is to make a tour of the United States next season, this being his first appearance in America. Pauer has been having extraordinary successes, both on the Continent and in England of late. In London, in particular, the critics have acclaimed him as one of the very greatest pianists of our day. As a result of his recent remarkable London triumphs he has been engaged to appear as soloist with the London Symphony Orchestra under Henry Wood. Pauer's style of playing the piano is big and commanding. He has a sovereign mastery of the keyboard, he has an enormous repertory at his finger tips, his musical judgment is sound and he plays everything in such a wholesouled manner and with such an intellectual uplift that it is no wonder that his listeners are carried away. His American tour promises to be one of the principal features of the musical season.

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PITTSBURGH

PITTSBURGH, Pa., February 1, 1912.

The three hundred and seventy-sixth program of the Art Society of Pittsburgh was given last Friday evening in Carnegie Music Hall by Susan Metcalfe, soprano. Miss Metcalfe came as a much heralded artist and as "the only living embodiment of 'Bel Canto,'" by which is understood not only perfect tone production and flawless technic, but an indefinable quality of mind and heart, which is not acquired, but is a divine gift. Miss Metcalfe satisfied in a measure. Her voice is not of first quality, particularly as to volume. But at times she made excellent use of it. Her high notes she strikes gently, holds warmly and releases naturally. A small voice in its high register is liable to become shrill if played for volume or thin if played for clearness. Miss Metcalfe chooses to concentrate on color and infuses into her work a certain warmth which is, to many hearers, more agreeable than the quality customarily heard in high notes. She is unique in her art, and many were intensely interested. The following program was given:

Recitative and aria, Ah, Questo Nome, from Orfeo.....Gluck
Gia il Sole dal Gange.....Sclariatti
Amarilli.....Caccini
So Sweet Is She.....Old English
Care Selve.....Handel
Die Forelle.....Schubert
Nacht und Träume.....Schubert
Gretchen am Spinnrade.....Schubert
Hark, Hark, the Lark.....Schubert
Aufträge.....Schumann
Röslein.....Schumann
Die Mainacht.....Brahms
Ständchen.....Brahms
L'Embarquement pour Cythère.....Chansarel
Le Secret.....Fauré
Clair de Lune.....Fauré
Phidylé.....Duparc
Fantoches.....Debussy

Miss Metcalfe was accompanied in all her numbers by Russell Hewlett, president of the Art Society, who gave excellent support to the singer.

The fourth and last of Mr. and Mrs. James Stephen Martin's Saturday afternoon musicales took place last Saturday, February 3. This was of special interest, as some new singers were heard upon this occasion, among them Mrs. Toki Takagi, a young Japanese lady, who possesses a fine voice. Others heard were: Mabel Mahon (recently of Australia), Beatrice Reese (of Woodlawn), Mrs. J. D. Orr (of Leechburg), Martha Myers-Kennedy, sopranos; Dr. W. C. Harmount, tenor; Hollis E. Davenney, baritone; W. A. Evans, basso.

The Mendelssohn Choir of Toronto has engaged Christine Miller for three performances of the Verdi "Requiem"—two in Toronto on February 7 and 8, and one

in New York City on February 28. At this concert the entire choir will go to New York from Toronto and will be accompanied by the Thomas Orchestra. The following week Miss Miller makes another Western recital tour, which embraces Des Moines, Racine, Wausau, Milwaukee, Appleton, Denver, Louisville, and St. Paul, where this very busy contralto appears as soloist with the St. Paul Symphony Orchestra, her eighth symphony orchestra engagement this season.

The Mozart Club has in preparation Rossini's "Moses in Egypt," and will perform it during the early part of March, at which time it will have its first hearing in this city. Although this is one of the most interesting of musical compositions, it is but seldom given for the reason that it requires nine solo voices, as well as a large and efficient chorus and orchestra. The Mozart Club will have a fine array of artists.

GRAND OPERA IN PITTSBURGH.

Friday, February 8, at 8 p. m.
"NATOMA" (in English).

Natoma.....Mary Garden
Barbara.....Carolina White
Lieut. Paul Merrill.....Mario Guardabassi
Don Francisco.....Henri Scott
Father Paralta.....Hector Dufranne
Juan Boutista Alvarado.....Mario Sammarco
Pico.....Armand Crabbe
Kagama.....Constantin Nicolay
Jose Castro.....Frank Preisch
Chiquita.....Rosina Galli
A Voice.....Minnie Egner
Sergeant.....Desire Defrere
General musical director, Cleofonte Campanini.
Stage director, Fernand Almanz.

Saturday, February 10, at 2 p. m. (matinee).
"THE SECRET OF SUSANNE" (in Italian).
Count Gil.....Mario Sammarco
Countess Gil.....Carolina White
Sante.....Francesco Daddi

Musical director, Ettore Perosio.
Stage director, Fernand Almanz.

FOLLOWED BY "HANSEL AND GRETEL."
Hansel.....Marie Cavan
Gretel.....Mabel Regelman
The Witch.....Marta Wittkowska
The Mother.....Frances Ingram
The Father.....Armand Crabbe
Sandman.....Jenny Dufau
Dewman.....Jenny Dufau
Musical director, Alfred Stendrei.
Stage director, Fernand Almanz.

Saturday, February 10, at 8 p. m.
"TRISTAN UND ISOLDE."

Tristan.....Charles Dalmars
Konig Marke.....Henri Scott
Isolde.....Minnie Saltzman-Stevens
Kurwenal.....Clarence Whitehill
Melot.....Armand Crabbe
Brangaene.....Jeanne Gerville-Reache or Eleonora De Cisneros
Ein Hirt.....Edmond Warnery
Der Steuermann.....Friedrich Schorr
General musical director, Cleofonte Campanini.
Stage director, Fernand Almanz.

Coming musical events in Pittsburgh are as follows:

February 9, 10—Three performances of grand opera at Nixon Theater, opening Friday night with "Natoma," Mary Garden singing the title role.
February 13—Recital by Harriet Ware and Brabazone Lowther, under Tuesday Musical Club auspices.
February 20—Cincinnati Orchestra concert in Carnegie Music Hall, with Olga Samarooff as soloist.
March 7—Carnegie Music Club's annual concert in Carnegie Music Hall.
March 16—Minneapolis Symphony Orchestra concert in Soldiers' Memorial Hall.
March 20—Cincinnati Orchestra at Carnegie Music Hall.
April 8—Boston Symphony Orchestra concert in Soldiers' Memorial Hall.
April 12—Concert at Hotel Schenley, under Hotel Schenley management, program to be provided by Mary Garden.
April 16—Mendelssohn Choir concert in Carnegie Music Hall, with Francis Macmillen, violinist, as soloist.
April 26—Pittsburgh Male Chorus concert in Carnegie Music Hall, with Madame Schumann Heink as the assisting artist.

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Wolfe at Wilkes-Barre.

J. Fred Wolfe gave an organ recital on January 31 in Green Temple, Wilkes-Barre, Pa. A local paper commented thus:

As to the organ part—never since this beautiful instrument was installed has it beguiled the listener as on Wednesday evening. There are so many excellent qualities in Dr. Wolfe's playing, and they balance into such an ensemble of authority that one scarcely knows how to begin the catalog of them. Here first of all was a program that ranged from the dignified academicism to the line of sensuous rhythm and melody etching. Dr. Wolfe is characteristically a musician of a serious purpose and of infinite capacity for taking pains. He takes nothing for granted. He is not satisfied—and this applies as well to his choral leadership as to his organ playing—unless he brings out everything possible for him to achieve. And hence we were privileged to hear not only the most refreshing and definite clarity of manual and pedal work, but also a bewildering glow and flash of registrative colorings throughout, and orchestral effects that were of startling beauty in tonal contrasts. Chords of strings, of brass, of wood winds sung to us enchantingly, and the frequent effect of percussive in the dramatic passages—all these gave a recital of strong orchestral coloring. But Dr. Wolfe extended his work even further, and to the amazement of those who have grown to associate his name with the absorption of the content of Bach. For Bach means to the layman musically fond—if not the preponderance of the academic, at least not so essentially the appeal of the melodic. Those few who have read some of Dr. Wolfe's theories recently published of the interpretation of Bach, or those who remember the thrill of some of those majestic chorals, as sung years ago by his Moravian Choir when, as Henderson used to say, "The western sun blended its mellow glow with the spirit of the music," have known his sympathy, insight and imagination, and no detail of his beautiful workmanship Wednesday evening surprised them, but merely confirmed their former judgment. But to get back to his interpretations. They were instinct with vitality and the plastic utterance of one who blends technic with imagination. More definitely, his playing was always ductile and persuasive, always eloquent in phrase, for to his large and subtly intelligent use of the rubato, he added as great a skill in the use of the expressive pedals as could well be imagined. The recital was better than beguiling—it was in the best sense educational, even epochal as far as our local hearing of the organ is concerned. And he made the superb organ even more complaisant, opulent and superb. With a definite number of such events we may the more patiently stand the temporary loss of the "big" concert events to which we have in past seasons been accustomed. Dr. Wolfe has, of course, a dominating personality, whether he talks or plays or conducts. In his realm of musical effort he will never cease to be the toiling student, and therefore the greater master. The organ program tempts one to enter upon its analysis seriatim, but this must be reserved till later. Suffice it to say at this time that the marshaling had the added charm and interest of the unbacked.

While here Dr. Wolfe improved the occasion to try the St. Stephen's organ, and he played a number of Bach numbers at the request of the small party of listeners. His wide repertoire from Bach, both of organ and choral music and his great love of the great master, has attuned him to sympathy and understanding, and he plays Bach with rich coloring of registration and delicate finesse of phrase—a rather different treatment than that to which organ lovers are accustomed. Dr. Wolfe expressed much admiration for the organs he played while here.

He said in answer to a question as to his Moravian Avon that it was now thoroughly reorganized and had been for some time working on the music for the Bach festival to be given in Bethlehem, May 31 and June 1—four concerts—two each afternoon and two each evening. He said the choir, after an interruption of some years had proven itself in vocal quality, earnestness and intelligence fully equal to any of the former festival choirs which he had conducted and that he had good reason to anticipate a musical success at the coming festival equal to any of the former efforts. There is now, as this journal has stated, a considerable propaganda in the larger cities, in this choir, and the musical East will no doubt rally as never before to the Bach festival.

Aside from the merely musical reason the East rejoices to have Dr. Wolfe back, . . . his musical enthusiasm unbounded, his depth of seriousness in his work always in evidence, . . . There has been some talk of having him here again in the spring.—W.E.W.

Louis Persinger in Hanover.

Louis Persinger's appearance in a concert in Hanover on January 7 won for the young American violinist a remarkable success, quite in keeping with those he has uniformly enjoyed wherever he has been heard in Germany. The detailed press notices give abundant proof of this particular triumph:

Louis Persinger's appearance in concert on Sunday evening gave purest pleasure of the most exalted kind to a good sized audience. His tone is noble and always pure, his conceptions are distinguished and the interpretations are expressive, big and full of spirit. The violinist's bow technic is of astounding finish, his spiccato at the point is wonderful. How comprehensive are the artist's powers of emotional expression was revealed in his playing of several enticing little pieces arranged by the well-known violinist, Kreisler. Here also Herr Persinger's decided mastery of style was evident.—Hannoverscher Anzeiger, January 14, 1912.

The violinist, Louis Persinger, won for himself a host of admirers . . . whose enthusiastic demonstrations were far removed from the usual obligatory tokens of appreciation given to strange artists. It is a rare occurrence in our concert life that the applause is so sensitively toned according to the "atmosphere" of what one has just listened to. This fact alone would be enough to reveal the distinguishing characteristic of this concert and what real artistry means in itself, permeated with the deepest, vital humanism. Herr Persinger's violin playing captivated through the compelling power of his tone, whether in breadth, impassioned moments or in passages of delicacy and melting tenderness. The Mozart concerto was a creation of rich sonority, while the prelude and allegro of Paganini-Kreisler took hold of one through tonal contrasts and rhythmic tenderness. The old Viennese dances ("Liebeslied" and "Liebesfreud") were wonderful; some of their grace would not have been out of place in the "Rigaudon" (Monsigny).—Hannoverscher Courier, January 9, 1912.

Those who attended the concert . . . were rewarded with choice offerings of art. Louis Persinger introduced himself last

season as a violinist of superior artistic convictions, and his recent appearance . . . showed him again to be in possession of all the advantages accruing from a healthy, singing tone and a surpassingly finished technic. His certain mastery of style (in the Mozart concerto, for example) is worthy of even greater praise.—Hannoverscher Tageblatt, January 15, 1912.

MUSIC IN FLORIDA.

St. Augustine, Fla., January 31, 1912.

The orchestral concert on Sunday evening, January 28, at the Ponce de Leon, was very fine. The program was interesting and varied. The selections from "Carmen" proved to be very popular. The string quintet's "Ase's Death," from the "Peer Gynt" suite, Grieg, and "En Soudine," Tellam, were beautifully interpreted by the conductor, Mr. Shaw, assisted by Messrs. A. Ross, Merry, Wurms and C. H. Ross. The applause of the listeners attested their appreciation. The other numbers on the program were good.

The young people's organization of Grace M. E. Church has secured the C. W. Best Musical Company for a course of three concerts. The first was given Monday evening, January 29, in the Sunday school room of the church. Grace Pomeroy, soprano, and Frances McCracken Best, harpist, were the artists who appeared at this first concert. The program was splendid and greatly enjoyed by all. In a group of Japanese songs Miss Pomeroy with six little girls appeared in costume. This number was dainty as well as artistic. Also, in a group of old songs, Miss Pomeroy and Mrs. Best were dressed as Colonial dames. The costumes added much to the effect of the songs. The next concerts are to be given February 20 and March 12.

The Crescendo Club held its second meeting Saturday afternoon, January 27. The program was interesting and helpful. The next meeting will be February 10.

The St. Cecilia Club is to be congratulated on bringing the wonderful violinist Maud Powell here for a concert at the Jefferson, February 8. This will be a treat for music lovers of the city and the surrounding country. Every year this active club brings some great artist to St. Augustine, and it is to be commended for its splendid work.

Frederick Butler, basso of New York City, will give a recital at the Ancient City Baptist Church, Friday evening, February 2. Mrs. Butler will accompany him at the piano.

The Sunday evening concerts at the Alcazar are very popular. Shaw's Orchestra there is in fine trim and is a great addition to the musical attractions of the city.

J. HERMANN YODER.

Baernstein-Regneas Pupils.

During the past two weeks pupils from the Baernstein-Regneas studio in New York have been greatly in evidence, the successful recital of Louise Dosé Kyger, reviewed last week, and the work of Cleo Gascoigne, who has attracted attention this season at the opera and at private musicals, being prominent.

Very significant is the appended program, rendered by two juvenile pupils of Baernstein-Regneas, sixteen and seventeen years of age, respectively, who have had less than nine months' instruction, proving that their master takes as much interest in beginners as in his professional pupils constantly appearing before the public:

Wiegenlied	Humperdinck
Elvira and Meta Rosenberger.	
Ah, si les fleurs avaient des yeux	Massenet
Gray Days	Johnson
I Would My Song Were Like a Star	Kuersteiner
Elvira Rosenberger.	
Gute Nacht	Frang
Als die alte Mutter	Dvorak
Meta Rosenberger.	
The Little Gray Dove	Saar
A Pockethandkerchief to Hem	Homer
Mix a Pancake, Stir a Pancake	Homer
Elvira Rosenberger.	
All Through the Night	Old Welsh
Legacies	Hill
Under the Rose	Fisher
Meta Rosenberger.	
Pussy Willow	Mildenberg
The Maiden and the Butterfly	Chadwick
My Laddie	Thayer
Elvira Rosenberger.	
Love Me, I Love You	Homer
Were I a Bird	Hill
If I Could Steal Your Wings	Hill
Meta Rosenberger.	
I Live and Love Thee	Campana
Elvira and Meta Rosenberger.	

Dahm-Petersen Song Recital in Atlanta.

Adolf Dahm-Petersen, the Norwegian baritone, appeared in a recital at Atlanta, Ga., recently, on which occasion he sang one song cycle made up of songs by different composers, as follows:

I Wait for Thee	Fisher
Of My Love	Fairbanks
Betrayal	Chaminade
Wounded	Bungert
Could I	Toeri

Another cycle sung by him on this occasion was "Moods and Tenses," by Allitsen. He played his own accompaniments to both cycles.

The Atlanta Constitution of February 4 says:

Adolf Dahm-Petersen sang two groups of songs, one cycle illustrating the birth, progress and ending of a passion, and affording at the same time admirable exposition of dramatic contrasts. Mr. Petersen's art is essentially dramatic, and his work is interpretative first, with the voice merely an instrument, but an excellent one, well handled. His "Songs of Sorrow," by Coleridge-Taylor, depicted with realism tragedy greater than an individual's, and were fine pieces of work as much from the dramatic as the vocal standpoint.

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RECEPTION TO FANNIE BLOOMFIELD ZEISLER.

A Brilliant Social Event at the Berlin Home of The Musical Courier.

[FROM THE BERLIN CONTINENTAL TIMES.]

(See picture on page 11.)

A large artists' reception in honor of Fannie Bloomfield-Zeiser was given last Sunday afternoon by Mr. and Mrs. Arthur M. Abell, at their home, Jenaer street, 21, after Madame Bloomfield-Zeiser's appearance as soloist with Nikisch at the Philharmonic matinee.

The salon of Mr. and Mrs. Abell has long enjoyed a unique reputation as the meeting place of musical celebrities, and the distinguished personages seen at their home on Sunday among the guests that thronged their apartment from five to seven o'clock emphasized this fact, for a large number of famous artists responded to the invitation to meet their distinguished American colleague. Among those present were: Prof. Arthur Nikisch, Etelka Gerster, His Excellency Gonzalo de Quesada, the Cuban Minister, and Madame Quesada and daughter; Francisco d'Andrade, Prof. Gustav Eberlein, Christian Sinding, Otto Lessmann, Hermann Gura, Conrad Ansoerge, Richard Bur-

meister, Mr. and Mrs. Alexander Petschnikoff, Martin Krause, Mr. and Mrs. Theodore Spiering, Dr. Paul Ertel, Mr. and Mrs. Frank King Clark, Cornelia Rider-Possart, Otto Richter, Tina Lerner, Countess Malatesta, Richard Lowe, Howard Wells, Alberto Jonas, Mrs. G. B. Lamperti, Señor and Madame Cervantes, Florence Easton, Seymour B. Conger, Edward Heyn, Blanche Corelli and daughter, Mrs. Fred Wile, Mr. and Mrs. Hugo Kaun, Dr. and Mrs. George Webster, Madame Gardini-Kirchhoff, Miss C. V. Kerr, Louis Persinger, Mrs. Persinger, Agnes Kerr, Mrs. McElwee, Eleanor Spencer, Louis Bachner, W. Schmidt, Eleanor Painter-Schmidt, Sam Franko, Elsa von Grave, Arthur Heas, Isolde Scharwenka, Madame Kirsinger, Dr. Hugo Leichtentritt, Madame Hugo Heermann and daughter, Dr. and Mrs. Carl Heymann, Mrs. Hall, Mr. and Mrs. Bernhard Goldschmidt, Miss Kammer and Emil Heintz.

Valeri Reception in Honor of Bonci.

During their stay in New York Alessandro Bonci and Signora Bonci spent much of their leisure time as guests at the home of Madame Delia M. Valeri, the vocal teacher, who has a handsome studio apartment in the Rockingham, Broadway and Fifty-sixth street. The famous tenor has indorsed Madame Valeri's method, and he frequently serves as critic and adviser during the lesson hours, particularly in the case of advanced pupils.

Last season Madame Valeri and her husband, Signor Valeri, gave a reception in honor of Bonci at the Hotel Ansonia, corner Broadway and Seventy-third street. A number of the advanced pupils sang on that occasion. Thursday evening of last week Signor and Signora Valeri gave another large reception in honor of the celebrated exponent of bel canto, the affair taking place at the Hotel Rector, Broadway and Forty-fourth street. The hostess presented Signor and Signora Bonci to many representative men and women in the musical and society world of New York and vicinity.

Signora Bonci wore a gown of white satin adorned with rare lace and her ornaments were pearls. Madame Valeri looked stately in a light gown draped with folds of chiffon that shimmered like gold and orange under the brilliant electric lights. Each guest received a cordial handshake from the distinguished artist, whose voice and singing have aroused the musical centers of America from east to west.

After the reception, which lasted about an hour, a musical program was given in the lovely white banquet room. Madame Valeri demonstrated some of her work by presenting several of her pupils. The program was opened with a Mendelssohn duet, "Song of the Birds," sung in English by Zetella Martin and Grace Briggs. Victor Marrone sang "Fiore che langue," by Rotoli, in the Italian. Miss Briggs followed, singing with dramatic fervor, "Stella del Marinar," from "La Gioconda" (Ponchielli). Beatrice Kilgore, the youngest of the pupils, delighted the company by her rendition of Gounod's graceful song, "Sing, Smile and Slumber." Miss Kilgore sang it in the original French, to a flute obligato played by Mr. Gueriere, and Madame Valeri at the piano. Rosa Milena sang "Elsa's Dream," from "Lohengrin," in German; John Byrne, a young American tenor, was next heard in "Addio Mignon," from Ambroise Thomas' opera of "Mignon." The concert was closed with a brilliant rendering of the "Mad Scene" from Donizetti's "Lucia," by Miss Martin, whose easy emission, tone placement and coloratura proved one of the best illustrations of Madame Valeri's method of training voices.

In an article of this kind it is not possible to enter into details. The occasion was in honor of Bonci, and the glories of the night went rightfully to him, but the famous singer, like the rest of the company, was pleased again to meet the accomplished Madame Valeri (who, by the way, played the piano accompaniments for her pupils) and hear an exhibition of her work. None of the pupils have studied more than two years with Madame Valeri. One of them (Miss Kilgore) has been with her but six months.

Among the encores sung the one by Miss Milena, an aria from Bellini's opera of "Romeo and Juliet," unknown in this country, especially interested the musicians. Miss Briggs sang "My Laddie," by Thayer; Mr. Byrne, who is a very promising tenor, only twenty-two years old, sang two encores, "Absence," by Metcalf, and "I Hear You Calling Me," by Marshall; Miss Kilgore gave for her encore Debussy's "Romance." Miss Martin, a Toledo (Ohio) girl, sent to Madame Valeri by Bonci himself, added "Ah,

Non Giunge," from "La Sonnambula" (Bellini). The voices in the opening duets blended beautifully. Mr. Marrone in his song by Rotoli sang with fine expression. Miss Briggs has a warm voice and sings with feeling. Miss Kilgore has a beautiful lyric voice and remarkable poise for a beginner. Miss Milena's voice has the genuine dramatic timbre. All of these young singers were a credit to their teacher.

Among the guests of the evening were: Mr. and Mrs. Steers, Anna Amendt, Mr. and Mrs. Croxton, Miss Croxton, Mr. and Mrs. Negri, Miss Negri, Mr. and Mrs. Weeks,



JOHN BYRNE,
The young American tenor.

Mr. and Mrs. Gage Tarbell, Mr. and Mrs. Gibbons, Miss O. Steurer, Mr. and Mrs. Zucher, Mr. and Mrs. Duffy, Mr. and Mrs. Perkins, H. Jacobs (of Brooklyn Daily Eagle), Dr. and Mrs. Schneikart, Dr. C. Savini, Mr. and Mrs. H. Doscher, Spencer Jones, Mrs. and Miss Corey, J. Carroll, Dr. Scaturro, Mrs. L. F. Spillman, J. Livingstone, Mrs. A. Sinsheimer, Miss Hauser, Laura E. Morrill, Dr. Castelli, Mr. and Mrs. Baldwin, Mr. and Mrs. Macklin, Mr. and Mrs. Dusenberry, Mr. and Mrs. Pollard, N. Serracino, Dr. and Mrs. B. B. Clark, Mr. and Mrs. G. Gilgore, Mrs. D. Butterfield, Mrs. H. S. Taoshanjian, Mr. and Mrs. Sidney G. Marx, Dr. P. Marafioti, Mr. and Mrs. Fitzhugh Haensel, Mr. and Mrs. Berthold Neuer, R. Francini, Dr. Cassola, Mr. and Mrs. Mendelson, Mr. and Mrs. Savage, Dr. and Mrs. Rogers, R. Bolino, A. de Biasi, E. Boucher, Miss Boucher, Mrs. M. E. Hitchcock, Helen Braun, the composer, Louis Blumenberg, Mr. and Mrs. Hagopian, Miss Freitag, Miss Dembke, Mr. and Miss Christone, Miss McVeek, Miss Clayton, H. Alexander, Mr. and Mrs. Byrne and the Misses Byrne, Mrs. E. Rice, Mr. and Mrs. Villamena, H. M. Warren, Jr., Mr. and Mrs. Spencer Driggs, Lucille Miller, of Pittsburgh, Sylvester Rawling and Charles Henry Meltzer.

Second Morrill Musicales.

The second musicale of a series of five at her studios in the Hotel Chelsea, New York, on February 1, gave Mrs. Laura E. Morrill an opportunity of introducing some of her advanced pupils and her artist pupil, Lillia Snelling, of the Metropolitan Opera Company. The program was, as usual, arranged with that carefulness and artistic proportions always characteristic of the Morrill musicales.

Mrs. Snelling is always a welcome feature at the Morrill studios, and on this occasion the excellence of her singing called forth a storm of congratulations for both singer and teacher.

Russell Bliss was heard to advantage, and showed the rapidity with which he is approaching the stage of artistry.

Florence Chapman is also showing remarkable advancement; in fact, all who participated did credit to the instruction derived from Mrs. Morrill.

The first number was a duet by Miss Snelling and Mr. Bliss. Then followed a group of Franz songs by Winifred Mason. Lillian Palmer then appeared, followed by

Mr. Bliss. Miss Snelling was next enthusiastically received, singing a group of songs. Then came a duet by Miss Palmer and Mrs. Duval, and then another duet by Miss Snelling and Mr. Bliss, followed by Florence Chapman, Mr. Bliss and Mrs. Snelling, and finally a duet by Miss Chapman and Lawrence Paelzold.

PARLOW-CONSOLO RECITAL.

"The fire of the Lord fell, and consumed the burnt sacrifice and the wood, and the stones, and the dust, and licked up the water that was in the trench." (I Kings, xviii-38). Such is the record of a certain event which took place B. C. 906. A similar incident occurred on the evening of the seventh day of the second month, A. D. 1912, in the north ballroom of the Hotel Astor, New York. If there be any gods yet remaining on the summit of Mount Olympus they heard the silent, and perhaps unconscious prayer of Kathleen Parlow, for there descended upon her the fires of inspiration; but instead of consuming they glorified. As a result the third sonata recital by this gifted young woman and Ernesto Consolo, an equally endowed pianist, was of uncommon worth and significance.

As only a scion of Wotan could weld the broken "Nothing," so only those imbued with supernatural power and faculty can weave the piano and violin parts of a sonata (the woof and warp) into a complete, uniform and inseparable musical fabric. It was a happy idea of Manager Antonia Sawyer to bring together Miss Parlow and Mr. Consolo in a series of sonatas, not because sonatas for violin and piano are a novelty, but because Miss Parlow and Mr. Consolo are peculiarly fitted to interpret works of such character in a manner that leaves nothing to be desired. Indeed, a more finished, lovely and adequate presentation of the three sonatas played on this occasion could not be asked. There was a splendid grasp, a deep penetration, an exalted proclamation of the heart of the compositions, together with a seriousness of purpose and beauty of detail that set forth the message most eloquently.

The playing of Miss Parlow and Mr. Consolo is a unit. They assimilate the music with like intent and purpose. They preserve a balance such as results only from a perfect commingling of discernment and perspective. They execute the difficult task of blending violin and piano tones—difficult because the violin strings, being rubbed with a bow are physically different from those of the piano which are struck with a hammer. Only a most exquisite sense of touch and an innate faculty for tonal values can yield satisfactory results. Miss Parlow and Mr. Consolo met every demand gratifyingly and conclusively. Their work was distinguished by its straightforwardness, its virility, its sparkle, its finish, its direct appeal to culture, refinement and education. It was an evening for musicians and connoisseurs, and the illuminated countenance of the large audience, together with the unrestrained and genuine bursts of applause, were sufficient testimony to the achievements of the two.

Mrs. Beach's sonata in A minor was announced as the opening number but, for certain reasons, was laid aside and the Brahms D minor, which had been played at a former recital, substituted. Had those who were antipathetic toward Brahms been present at this performance they must have been converted, for it received a magnificent interpretation, and whether on account of the excellence of the presentation or the intrinsic merits of the work, no one present could say that the composer had not caught the very fires of heaven. Franck's charming and graceful A major sonata followed and received majestic treatment, the players being compelled to bow their acknowledgments many times. Strauss' E flat major sonata brought the recital to a close. This work bears op. No. 18. It is therefore in a style somewhat unfamiliar to those who are acquainted only with the Strauss of "Elektra," "Salome," "Ein Heldenleben," etc. It flows smoothly and there are numerous themes of melodic beauty. It is characterized by fine workmanship, and the genius of Strauss is apparent throughout. It is technically difficult; its usefulness therefore is limited to those who are able to surmount the difficulties with ease. It is doubtful if the composer himself would have been able to suggest anything by way of improvement in its rendition had he been present.

At the conclusion of the recital there was a rush to congratulate the artists and a unanimous request for another series.

Volpe Symphony Program.

The Volpe Symphony Society, of New York, under the direction of Arnold Volpe, will give its third subscription concert in Carnegie Hall, Tuesday evening, February 20. Albert Spalding, the American violinist, will be soloist, playing Bach's concerto in E major, and the rondo capriccioso by Saint-Saëns. The orchestral numbers will be the Mozart symphony in E flat major; Goldmark's overture, "Sakuntala"; Grieg's lyric suite, and the "Capriccio Espagnol," by Rimsky-Korsakow.



Photo by Albert Meyer, Nachfolger, Berlin.

ABELL RECEPTION TO FANNIE BLOOMFIELD ZEISLER.

From left to right, first row, sitting: Francisco d'Andrade, Madame de Quesada, Arthur M. Abell, Fannie Bloomfield Zeisler, Arthur Nikisch, Mrs. Abell, Gonzalo de Quesada, Cuban Minister. First row, standing: Countess Malatesta, Carla Abell, Tina Lerner, Frau Lamperti, Alberto Jonas, Gustave Eberlein, Otto Lessmann, Christian Sinding, Cornelia Rider-Possart. Second row, standing: Madame Cervantes, Otto Richter, Howard Wells, Dr. Paul Eitel, Dr. Hugo Leichenfrit, Arthur Hess, Richard Burmeister, Sam Franko, Madame Kirsinger. Last row, standing: Eleanor Painter, Hermann Gura, Eleanor Spencer, Elsa von Gräve, Martin Krause, Isolda Scharwenka.

LONDON

Harewood House, Hanover Square, W.,
London, England, January 30, 1912.

"Louise," the latest production staged by Mr. Hammerstein at the London Opera House, and done for the first time last Thursday night, gave further proof of the care and attention lavished on all the London Opera House stagings. If one does not delve too deeply into the Charpentier music it proves a very attractive accompaniment to the series of interesting stage pictures. It cannot be said, however, in all truth, that in the apportionment of the music to these changing scenes and variable moods the verities of the relationship of parts are always maintained. But as a non-counter-irritant one rather enjoys the music and finds in it a subtle and atmospheric charm wholly his own, apart from what it is supposed to sustain and further the interest of. A musical French genre picture true to life and humanity plus inhumanity, it affords excellent opportunities, historically as well as musically, to various characters, particularly to the four principal voices, the soprano as Louise; contralto, as the mother; tenor, as the lover Julian, and baritone, as the father, besides some lesser important characters. Aline Vallandri sang the role of Louise with much grace and finish; Madame D'Alvarez as the mother found some excellent opportunities for the display of her fine voice and dramatic talents; Jean Auber, as Julian, was also very satisfactory, and Francis Combe as the father gave the right touch of nobility to the part and sang in harmony with his conception of the tragic role. Luigi Cherubini conducted, and, all in all, this first performance of the work at the London Opera House was all one could wish it should be.

The London Symphony Orchestra presented an exceedingly interesting program on the occasion of its sixth symphony concert at Queen's Hall, January 29. Sir Edward Elgar conducted the Tchaikowsky "Romeo and Juliet" and the Mozart E minor symphony, and Hamilton Harty his own tone poem, "With the Wild Geese," a composition first performed at the Cardiff Festival of 1910, for

which it was expressly written. The soloist was Clara Butt, who sang Elgar's "Sea Pictures" and the "Non più di fiori" from Mozart's "La Clemenza di Tito."

Two concerts given on January 25, by virtue of their respective programs being constructed entirely of English compositions, claimed individual and special attention. But unfortunately, by virtue of time, synchronism and omni-



CARUSO GUESTS IN MILAN.

In front, sitting, left to right: Signorina Bordogni, Enrico Caruso, Signor Amadeo Bartolo; standing, left to right, Signor Stragliati, painter; Signora Ada Sonzogno, Signora Bianchini Cappelli, soprano; Signor Riccardo Sonzogno, publisher; Signor Nicola d'Aspuri, publisher of Il Secolo, Milan; Signor Alfredo Bartolo, Signor Pietro Bianchini, Signora Maria Mugnone, Maestro Leopoldo Mugnone, Signor Fortunato Sappelli.

presence, all likewise claiming special attention, only part of each of the respective programs could receive the individual claim. At the Queen's Small Hall, the Society of Women Musicians gave its first public concert of members' works. But the first four numbers only of this event were heard. The opening number was a quartet by Ethel Smyth (its first hearing). It is a very fine composition, distinguished by much vigor, which is especially remarkable in the last movement. The first movement, allegro tranquillo, evinces a decided Wagnerian harmonic trend of musical thought; the second movement, allegro leggiero, offers a kind of dainty sprightliness of mood and a more

individual scheme of progressions. It was interpreted by the London String Quartet with unanimity of interpretation. The second number programed was a song, "Extase," by Lucie Johnstone. Not very impressive in what it had to say, musically, it nevertheless showed good workmanship, in its accompaniment especially, and was well received. A vocal trio by Katharine Eggar came next, sung by Florence Macnaughton, soprano; Margaret Champneys, mezzo soprano, and Lucie Johnstone, contralto, and accompanied by Evelyn Hunter, violin; Stella Fife, cello; Marjory Thring, viola, and Miss Eggar, the composer, pianist. It is a very modern composition in harmonization and very pleasing in its melodic line. It was well presented and well received. A group of songs by Maude Valérie White, sung with good effect by Marie Brema, completed the time allotted to Queen's Small Hall. The three songs by Miss White are in her best manner and are entitled "A Farewell Song," "The Story and the Poet" and Tenyson's "The Throstle," the latter leaning toward the modern French school in mood and manner of expression. The balance of the program consisted of a fantasia for two violins and piano by Ethel Barnes; a song, "The Fighting Téméraire," by Marion Scott; a piano fantasia by Mabel Saumarez Spith, and a vocal intermezzo for four part female voices by Liza Lehmann, entitled "In Sherwood Forest."

Mischa Elman, who, by the way, has just come of age (he was born in Russia, January 21, 1891), left for Russia last week to undertake an extended tour.

Joseph Holbrooke's concert of modern English chamber music on the same evening, January 25, presented compositions by Messrs. Holbrooke, Quilter, Spaight, T. F. Dunhill and Norman O'Neill. Only the Holbrooke group of three new songs and the sextet for strings were heard by the reviewer. The latter is a

very brilliant and vigorous composition, written with great finish of detail in the division of parts. There is the Holbrooke love of strange color combinations and the pure individualism that places him in the class of the real worthy ones of modern musical endeavor in England. The group of songs are particularly attractive, especially the setting of Keats' "Where be you going, you Devon maid," which is in the form of a fine example of old English melody. It received excellent expression from the interpreter and the marked approval the audience evinced attested to its capabilities of achieving popularity. The two other numbers were entitled "Flow Down" and "I Heard a Soldier," the poem by Hubert Trench. These three songs were sung by Sir Aubrey Dean Paul in exemplary style. There is no questioning his talents as an accomplished singer and musician. The

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Manchester Daily Sketch of Friday, January 26, said, concerning the singer and also Mr. Holbrooke:

Sir Aubrey Dean Paul, Bart., made his public appearance as a vocalist at a chamber concert last night at the Aeolian Hall in London.

Sir Aubrey Edward Henry John Dean Paul, whose baronetcy dates back to the days of George the Fourth, is the fifth baronet, and succeeded to the title when twenty-six years of age. He has held a commission in the Northumberland Fusiliers.

The concert was, by the way, notable for the circumstance that the audience contained no "deadheads." Apart from the customary invitations to the musical critics, no tickets were given away, even those officially connected with the arrangements for the concert buying their own tickets.

Joseph Holbrooke, who has the courage of many original ideas outside the chords he commits to paper, believes that the musical public ought to be brought to see that if music is worth hearing it is also worth paying for. He also declines the luxury of annotated programs, saying that notes upon the works performed "only serve to confuse."

"After all, if the work is not to the favor of the audience it can be of little use to add the unfortunate story which was the cause of all the trouble!"

Joseph Beecham, in order to celebrate the third year of his mayoralty of St. Helens, Lancashire, has made arrangements to transfer the whole of the production of the fairy play, "The Golden Land of Fairy Tales," now being performed at his own London theater, the Aldwych, to the St. Helens Opera House, when at the series of performances to be given the popular Mayor will entertain 20,000 children. The schools of the town will be closed in honor of the event. The transference of the company, numbering 150, with full orchestra and many tons of scenery and costumes, will take place after the close of the performance at the Aldwych, Saturday, February 10. The curtain will rise on the first performance at St. Helens, Monday, February 12. The organization of this interesting event is in the hands of Albert Archdeacon, manager of the Aldwych.

The following constellation of stars appeared at a recent Sunday evening musicale given at the home of Carl Flesch in Berlin: Mischa Elman, who played the Tchaikowsky concerto; Fritz Kreisler, who with Mischa Elman played the Bach double concerto, and Ysaye, who played the Viouxtemps D minor concerto. Mr. Flesch also contributed to the program, playing a sonata by Nardini.

At Richard Buhlig's third recital, given in Steinway Hall January 23, and which completed his series of three recitals, this talented pianist presented a unique and interesting program constructed of Erich Wolfgang Korngold's sonata, op. 2, in E major; three Klavierstücke, op. 11, by Arnold Schoenberg; Busoni's sonatina (its first performance in England), and the Franz Liszt B minor sonata. Chief interest centered in the child Korngold's work, a truly remarkable composition for one of eleven years of age, for the boy was born in 1897 and this composition was written in 1910. It is in the four movement: moderate; scherzo, allegro impetuoso; largo con dolore; and finale, allegro vivace. Brilliant, essentially pianistic, of a mood full of exaltation, it charms and interests from the first to the last note. In the slow movement the inspiration seems to burn a little low, but the scherzo is marvelously effective. In workmanship the composition reveals a technic in the mastery of which usually the best part of a lifetime is spent. That a great diversity of opinion prevails as to the "genius" of the boy is one of the inevitable conditions, but an examination of the work and a comprehension of the sheer beauty it proclaims should be proof of but one verdict and that in the affirmative. In the Schoenberg "Klavierstücke," one was presented with an entirely opposite genre of musical creation. These three compositions are ethereal to the vanishing point. In fact, their form and content are a succession of vanishments, in sudden stops, waits—a kind of deification of the pause values; and in bizarre and eccentric harmonic sequences built upon the whole tone scale formation. They might make good scenic music if the right sort of a vague and shifting mood story were discovered. As music absolute it was certainly quite a difficult and self sacrificing task patiently to hear them through to the bitter end. No fault could be found with Mr. Buhlig's playing of the three compositions; he is a master of every technical piano thought and its application as a means to an end, and one is grateful to him for his courage in presenting a program of the new order of things, though one may think differently in one's musical creed of the value and esthetic qualities of some of these newest of the new creations. Of the Busoni and the Liszt works, brilliant and interesting readings were given.

Mr. and Mrs. George Henschel entertained for the first time this season at their new town house, 13 Portman street, Portman square, on Tuesday, January 30. The musical program was of great interest, Maurice Sons, concertmaster of the Queen's Hall Orchestra, contributing solos, and also Mr. Henschel.

At the concert given by the Henkel Quartet at Bechstein Hall, January 27, Robert Maitland sang four Schubert songs and the Hugo Wolf Michael Angelo song.

The Schubert songs comprised "An die Leier," "Die Liebe hat gelogen," "Mut" and "Prometheus." In the latter song Mr. Maitland's voice and fine feeling for the dramatic found full realization. And in the Wolf songs the sentiment and mood received faithful portrayal. Excellent readings of the Brahms piano quartet (op. 60, C minor), and the Chausson quartet (op. 30 in A major) were given by the Henkel Quartet.

EVELYN KAESMANN.

MUSIC IN DES MOINES.

Des Moines, Ia., January 29, 1912.

The Women's Club Chorus, under the direction of Holmes Cowper, gave a matinee program at Plymouth Congregational Church on Wednesday of last week. The concert brought out as soloists some of the best musical talent in the city, which assisted the chorus in a performance that was pronounced to be one of the best local talent entertainments ever given here. The chorus opened the program with a fine rendition of Handel's "Largo" and closed it with "At the Cloister Gate," by Grieg, giving also a group: "Homewards," by Rheinberger; "Neapolitan Air," by Rees, and the barcarolle from "Tales of Hoffmann." Mr. Cowper sang three ballads, "Mary Mine," by Lohr; "Take, Oh Take Those Lips Away," by Bennett, and "Sweet Phyllis," by Coats, and was forced three times to respond to the demands of the audience, receiving a perfect ovation. Grace Clark-De Graff, soprano, gave the aria from "Traviata," "Ah fors e lui"; Georgine Van Aahen, violinist, accompanied by Marie Van Aahen, played

program with a paper on the "Romantic Period." The musical numbers in illustration were from the works of Schubert and Mendelssohn.

The program was as follows:

The Lord is Mindful of His Own.....	Mendelssohn
Ave Maria	Schubert
Margaret's Spinning Song.....	Schubert
Faith in Spring.....	Schubert
Death and the Maiden.....	Schubert
Erl-King	Schubert-Liszt
Hark, Hark, the Lark.....	Schubert
Piano, Arabesque	Schumann
The Favorite Spot.....	Mendelssohn

Mrs. Charles S. Hardy will give her usual fortnightly talk to her large class in musical appreciation and literature on Tuesday afternoon. At this meeting the subject, which is in continuation of the previous one on "Orchestras," will be the discussion of great orchestral leaders. These classes of Mrs. Hardy's are deservedly popular and fill a long felt want.

The Handel Choir of Drake Conservatory of Music will present "Carmen" in concert form on the evening of March 12. Genevieve Wheat-Ball, contralto; Mrs. James G. Berryhill, soprano, and Holmes Cowper, tenor, will be soloists on this occasion.

Puccini's "The Girl of the Golden West" will be presented in Des Moines on the evening of February 16 by the Savage English Grand Opera Company. It will be given at the Berchel Theater on an elaborate scale.

NATIONAL FEDERATION OF MUSICAL CLUBS.

The Amateur Musical Club of Chicago gave its four hundred and ninth concert on Monday, January 8, in which the following program, planned by Mrs. Charles L. Klum and Sara Macadam Cooke, was given:

A major capriccio, for three violins.....	Hermann
Depuis le Jour, from Louise.....	Charpentier
Par le Sentier.....	Dubois
Concels a Nina.....	Wekerlin
To the Sea.....	MacDowell
To a Water Lily.....	MacDowell
Poem (Scotch).....	MacDowell
Br'er Rabbit.....	MacDowell
The Shadow Dance.....	MacDowell
O wüsst ich doch den Weg Verzagen.....	Brahms
Memories.....	Arthur Dunham
Polonaise in A.....	Wieniawski

January 15, the one hundred and twenty-sixth artists' recital was given under the auspices of this same club, the soloist being Albert Spalding. A report from the federation secretary tells of the rare pleasure afforded by the playing of this well known artist, who seems to be equally at home in both classical and modern music. The consensus of opinion was that this was the finest recital ever given under the Amateur Musical Club's auspices. The program was as follows:

Sonata in A.....	Handel
Rondo in G.....	Mozart
Sonata in A minor, op. 91, No. 1.....	Max Reger
Chanson Louis XIII and Pavane.....	Couperin-Krepler
Andantino Quietoso.....	César Franck
Hungarian Dance No. 15.....	Brahms-Jochims
Hungarian Dance No. 20.....	Brahms-Jochims
Hungarian Dance No. 21.....	Brahms-Jochims
Serenade Melancolique.....	Tchaikowsky
Polonaise in A.....	Wieniawski

The study section of the club, under the leadership of the president, Mrs. Mason, has had one extremely interesting meeting, in which Mr. Hackett gave a talk on "National Characteristics in Music," in which he will have the assistance of Mrs. Cole with the illustrations. This talk promises to be most illuminating; the scheme includes Russian, Finnish and Bohemian music, also excerpts from Tchaikowsky showing the German influence most strongly.

These study meetings, though experimental, have aroused so much interest that the experiment may be said to be an instantaneous success.

E. W. RULON,
Press Secretary.

TETRAZZINI CONCERT TOUR

Under Direction: TIVOLI OPERA COMPANY

February 1912—April 1912

RICHMOND, VA., Auditorium, Thursday, Feb. 15

NEW YORK, Hippodrome, Sunday, Feb. 18

BALTIMORE, Ford's Opera House, Tuesday Afternoon, Feb. 20

ATLANTA, GA., Auditorium, Friday Feb. 23

For time details and particulars

Address: W. H. LEAHY

Care Musical Courier, New York

a "Romance" by Kes, and Ralph Lawton contributed a group of piano numbers, etude ("Nymphs and Satyrs"), by Juon; "Silhouette," by Schutt, and "Gnomesreigen," by Liszt, all of which were greatly enjoyed. One of the most pleasing features of the afternoon's program was the third scene of the second act of "Samson and Delilah," rendered by Genevieve Wheat-Ball, contralto, and Holmes Cowper, tenor.

The chorus and Mr. Cowper were publicly complimented by Mrs. W. O. Riddell, president of the Women's Club, who insisted that the audience should understand and appreciate the work of Mrs. Holmes Cowper, who accompanied both the chorus and the soloists. The chorus is now rehearsing for its next public performance, when it will appear in concert in conjunction with David Bispham on the evening of April 15.

Schumann-Heink, Des Moines' favorite singer, appeared in recital at the Coliseum on the evening of January 18. The great auditorium had been divided by the hanging of a curtain across the middle of the room and the effect was much more cozy, and will add materially to its value as a recital hall. The great contralto was in wonderful voice and delighted the immense audience which filled all the available space. Her program was varied enough to please everybody and gave complete satisfaction to all. Katherine Hoffman, who was with Schumann-Heink on the occasion of her last appearance here, again acted as accompanist and her work seemed even better than formerly, if such is possible.

Genevieve Westerman extended the courtesy to her friends of an invitation to her studio on the afternoon of Tuesday, January 16, at which time she reviewed the program to be given by Schumann-Heink. It was a most entertaining and instructive occasion and enhanced the pleasure of those who heard Miss Westerman, in the program given by the great singer a few evenings later.

The Fortnightly Musical Club held its regular meeting at the home of Mrs. D. L. Jewett on Friday afternoon. Mrs. Russell Pratt was leader for the day and opened the

The Adventures of Don Keynote

with other events
worthy
of
mention



by Cervantes the Little

THE KNIGHT TILTS AT THE MUSICIANS' CLUB.

"Why are you not a member of the Musicians' Club?" asked a lady member.

"Madame," replied Don Keynote, "if I must reply, I hope you will consider my remarks free from any personal animus—but the Musicians' Club is too feminine for my liking."

"Too feminine!" exclaimed the lady member, somewhat ruffled. "What do you mean by 'too feminine'?"

"I have read that the musical profession has more women than men. I have been told that over 75 per cent. of music students are young ladies. Therefore, madame, it is but right and proper that there should be musical organizations for women."

"Then you do think it right that women should be members of the Musicians' Club," said the lady member, triumphantly.

"Madame, I do. My only objection is in seeing my own name on the list of members."

"You are not very gallant, Don Keynote."

"Women are all very well in their proper place, madame!"

"Oh, indeed!" replied the lady member flaring up; "and what do you call their proper place? Washing dishes, darning socks, scrubbing—I suppose—making slaves of ourselves and being downtrodden by men like our grandmothers were! Huh!"

"Calm yourself, madame," replied the knight with a profound bow, "I put no limit on female activity. Let women vote, fight, be policewomen, Presidents of the United States, write symphonies, epics, jokes, subject only to the powers and limitations of their individual minds. But I cannot put up with women in my barber shop and my club. For wherever women go they take with them the oppression of forms and ceremonies. A club with lady members is like a reception in a stranger's house. Now, a club should be like a home, with all the genial good fellowship and absence of restraint that belongs to home. A man of culture does as he sees fit at home; so does an uncouth rowdy. But neither the man of culture nor the rowdy can feel at perfect ease when visiting even among friends. Now, madame, I hope I have made it clear to you why I, as a man, do not belong to your Musicians' Club, where 75 per cent. of all the comforts are for the ladies. Personally, I think it would be best to make it exclusively feminine and not rob the ladies of that 25 per cent. of space and convenience now given to the men."

"But some of the ladies like to have the gentlemen in the club," said the lady member.

"And, no doubt, some of the men like to be surrounded by ladies in the dining room, and others do not mind having their smoking privileges curtailed," replied the Don. "So the club had better remain exactly as it is for the sake of those who like that kind of a club. The fault is mine."

"I should like to see you a member of that club," said the lady, with a smile; "I am broader minded than you are."

"That may be," answered the knight, "but when I see the furniture becoming feminized, and notice signs up here and there prohibiting me from entering, I feel much the same as Dante must have felt when he saw the inscription over the gate of hell: 'All hope abandon, ye who enter here.'"

CLOSE OF MONTREAL OPERA.

MONTREAL, Canada, February 2, 1912.

Performances of "Cavalleria Rusticana" and "La Navarraise," brought the regular season of the opera company in Montreal to a close last Saturday evening. After the Mascagni opera the Italian artists were given a striking demonstration of the regard in which they are held by opera lovers in this city. Curtain calls were innumerable and the artists were greeted with prolonged cheering, a thing indeed rare in this city. Much enthusiasm followed the French work also. In both operas the casts were the same as at earlier presentations.

The concert on Saturday afternoon was almost entirely an orchestral one and lost not a particle in interest by being so. Signor Jacchia conducted and presented an attractive program of small pieces, which included the overture to "Il Matrimonio Segreto," by Cimarosa; Grieg's "Peer Gynt" suite, two Brahms Hungarian dances, the Dvorák's "Humoresque" and Saint-Saëns' "Danse des Pre-

tresses," from "Samson et Dalila." All of these pieces were beautifully played, but, as usual, the Brahms dances proved most irresistible. The wild freedom and daring with which Signor Jacchia interprets them and the supreme control which he has over his men (that enables him to take such liberties) are proofs of his wonderful genius and magnetism as a conductor.

The director of the company, Mr. Clerk-Jeannotte, was badly injured in a taxicab accident on Saturday, which prevented him from going with the company to Quebec this week. Mr. Jeannotte is reported to be progressing favorably, and it is hoped that he will be able to join the company in Toronto during its visit to that city.

The artists have been meeting with great success in Quebec this week. Tonight Messenger's "Madame Chrysanthème" is to be produced in that city for the first time in this country, and it will receive its initial performance in Montreal on Thursday next.

E. STANLEY GARDNER.

Vida Llewellyn in Berlin.

Vida Llewellyn, the American pianist from Chicago, who made her debut in Germany last November with a recital in Berlin, is soon to give a concert in that city with the famous Philharmonic Orchestra. Miss Llewellyn has been before the public since she was nine years old, having made her initial bow on the concert platform at that tender age in a recital in Chicago, the home of the young



VIDA LLEWELLYN.

pianist. Since that time Miss Llewellyn has appeared annually in concert in Chicago, as well as in various other cities and towns of the Middle West.

At the age of thirteen she appeared in Chicago with an orchestra composed of about twenty-five members of the Theodore Thomas Orchestra, when she was heard in the Beethoven C major concerto. She has played repeatedly in Chicago with the same orchestra, having been heard in the Schumann A minor, the Chopin E minor and the Tchaikowsky B minor concertos, and in the scherzo from the Litolff concerto, No. 4.

Miss Llewellyn is a young artist of much promise and her season in Europe will be followed with great interest.

Tetrazzini Program for Next Sunday Night.

Sunday evening, February 18, Madame Tetrazzini will begin her second concert tour at the New York Hippodrome. Nahan Franko and his orchestra Nat Yves, pianist, and Emilio Puyans, flutist, will assist in a varied and interesting program, calculated to please the popular as well as musical taste. Madame Tetrazzini's principal numbers will be: "Ah fors e lui" and "Sempre Libera," from "Traviata" (Verdi); the polonaise from "Mignon" (Thomas); "The Swallow," by Frederick Cowen, and other songs. Among the encores which Madame Tetrazzini has promised to sing are some songs and the Bach-Gounod "Ave Maria," to which the violin obligato will be played by Mr. Franko.

W. H. Leahy, manager of the Tetrazzini concert tour, states that only twenty cities will be visited, and in most of them the houses are nearly sold out. It promises to be a record tour.

MUSIC IN NASHVILLE.

NASHVILLE, Tenn., February 5, 1912.

The MacDowell section of the Centennial Club presented Angelo Cortese, harpist, at Assembly Hall, January 17. Mr. Cortese, modest and unaffected in manner and unaccompanied by flourish of trumpets, proved himself an excellent artist, quite the equal of several harpists of note who have appeared here in recent years. He gave compositions by Bellota, Hasselmans, Godfried and Thomas, and a number of encores. Appearing on the same program were several Nashville singers, including Lillian Wooten, contralto, and Charles C. Washburn, baritone, who sang solos; Mrs. Ernst Schumacher, soprano; Miss Collier Woodall, contralto; Henry Meeks, tenor, and Henry Roberts, basso, who appeared in Lohr's song cycle, "The Little Sunbonnet," under the direction of Frances Bent, with Mrs. George Colyar at the piano.

At the above concert Charles C. Washburn sang a manuscript song by Alvin S. Wiggers, of Nashville, entitled "Du Bist Mein," which made a fine impression. Two other songs of Mr. Wiggers' are being sung this season by Madame Galski.

Under the auspices of the United Daughters of the Confederacy, Sofia Stephali gave three concert lectures January 26 to 27. Her subjects were "Influence of Music," "Music and Childhood," "Music and Life."

Clarence Eddy gave a fine organ recital on the afternoon of February 2. The program contained a Bach toccata in F major, a fantasia, op. 101, by Saint-Saëns, and two movements of Guilmant's seventh sonata, the remaining numbers being, with two exceptions, new on Mr. Eddy's programs, and all of them new to Nashville. Mr. Eddy's playing is hard to describe because of its absolute perfection, not only in the great interpretative variety of which he is master, but in the wonderful dexterity of his mechanical manipulation of his instrument. No hanging on indefinitely to a chord while effecting a change of stops, no contortions, no sluggish technic, but pianistic and full of life, and above all, an ability to accent so that the listener feels the pulsating rhythm and does not have to search for it. Truly a great organist. It would be impossible to state that one number pleased more than another, for the enthusiastic audience was delighted with everything, from the immense Bach toccata to the tender little gems interspersed in the program. Mr. Eddy gave two additional numbers, an "Even Song," by Edward F. Johnston, which was marvelous in its representation of responsive organ and choristers, and a berceuse by Kate Ochlestone-Lippa.

On the evening of February 2 De Long Rice presented the Russian Imperial Ballet at the Auditorium to a crowded house. The first part of the program was devoted to Delibes' "Coppelia," and the second part to national and interpretative dances. Both the conventional and the interpretative dancing were beautiful, the child, "La Petite Jamie," giving a really wonderful performance and impersonation of "The Swan."

PRUDENCE SIMPSON DRESSER.

MUSIC IN SPARTANBURG.

SPARTANBURG, S. C., February 10, 1912.

Some of the greatest artists in the world have appeared in Spartanburg, which has earned its right to be called the musical center of the Carolinas because the annual music festivals of the South Atlantic States are held here. For eighteen years these festivals have taken place in Spartanburg. The festival for last year brought hither the New York Symphony Orchestra, Lillian Nordica, Antonio Scotti, Alice Nielsen, Christine Miller, Arthur Middleton and Florence Hinkle. The Converse College Choral Society, as usual, took a prominent part in the programs.

Among the artists who have appeared in Spartanburg this season are Arthur Shattuck, pianist; Carmen Melis, soprano; Annie Louise David, harpist; Creatore and his band, and the Antoinette Le Brun Opera Quartet.

Alessandro Bonci, the great tenor, gives a recital in Spartanburg, February 26. Alvin Schroeder, first cellist of the Boston Symphony Orchestra, is among the other artists to play here this season.

It is reported that Pasquale Amato and Alma Gluck, of the Metropolitan Opera Company, are to be among the stars engaged for the annual music festival in April.

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LEIPSI C

LEIPSI C, January 24, 1912.

Today's public rehearsal at the Gewandhaus has fallen upon the second centennial of the birth of Frederick the Great, who, in so far as he was a flute player and composer, was one of our kind. In commemoration, the Gewandhaus program for today and tomorrow has included the composer king's beautiful "Grave" for flute solo and orchestra, played by Max Schwedler of the Gewandhaus. The program began with Mozart's D major symphony (without minuet) and continued with his "Sextus" aria from "Titus," sung by the Tennessean, Madame Charles Cahier, late of the Vienna Royal Opera; the Beethoven songs with piano (Nikisch), "Neue Liebe, Neues Leben," "Ich liebe dich," "Ruf vom Berge," "Die Trommel gerühret" and "Freudvoll und lieblich," concluding with the Beethoven eighth symphony. The flute solo came after the playing of the first named symphony and the aria. The Mozart D major symphony and the Beethoven eighth furnished plenty of opportunity for Nikisch's beautiful mu-



RAMEAU, SKETCHED BY LATOUR

sicianship in the peaceful music of the classics. Madame Cahier succeeded in earning one of the greatest ovations of the entire Gewandhaus season thus far. It was a case wherein the public and the connoisseurs were all of one opinion. The artist sang in great sincerity and nobility of style, in vocal wealth and vocal skill combined. Madame Cahier is by nature a gifted woman, but she is also an artist of unceasing industry, so that her continued success in many European states is based upon firm ground. The flute composition of the above program is one of great beauty and musical vitality in very substantial composing. Though the main spirit of the movement is typical of its old time, the melodic leading shows much independence and an individuality which entitles it to distinction. Schwedler played in beautiful tone and otherwise ripe musicianship that were wholly enjoyable. Next week the Gewandhaus has no soloist. Nikisch will direct the Brahms third and Tchaikowsky fifth symphonies.

The Leipzig City Opera gave this evening an inspired performance of "Salome." The stage management did not happen to be perfect in every detail, but the roles were well cast, and the orchestra under Pollak played impressively throughout. Aline Sanden had the title role, Herr Bolz of Stuttgart was guest as Herodes, and the other roles were given by the Leipzig personnel, including Frau Grimm-Mittelmann as Herodias, Buers as Jochanaan, Schroth as Narraboth and Fr. Bartzsch as the Page. Sanden gave a vivid characterization of her role and gave the dance of the seven veils. She was especially well disposed vocally. The Herodes by Herr Bolz combined magnificent vocal material and singing talent with a very animated playing manner that still showed decided unevenness in style. He is already engaged for Hamburg when he shall have ended his work at Stuttgart.

The sixth Philharmonic concert under Hans Winderstein carried interest far beyond the ordinary. There were the Bruckner third symphony, the Richard Strauss burlesque for piano and orchestra, played by Telemaque Lambrino of Leipsic; the adagio from Bruckner's string

quintet, played by all the orchestra's strings; the Debussy "Dance sacrée et profane" for piano and orchestra, also the Paul Dukas orchestral scherzo "L'Apprenti sorcier." Though the third Bruckner symphony is sometimes known as the "heroic" and is dedicated to Richard Wagner, it is one of the plainest and most concise of the composer's entire output. Still it plays for fifty minutes. The truly Brucknerian effects provided by pizzicato passages for the contrabasses and other strings are here in full force, actually occurring in all four movements in various thematic materials and tempos. As in every other Bruckner work, it is easy to observe the importance of the composer voice and the musical message is infallibly a vital one. The Strauss burlesque is not a particularly attractive composition, though it has interesting moments. The Debussy "Danse sacrée et profane" is one of very great melodic and general beauty, while often employing the strange harmonic and diatonic progressions for which the Debussy camp is distinguished. Since the work requires eight minutes to play, there is much greater satisfaction than is to be had from the numerous Debussy one-minute and two-minute tableaus which so often come into piano solo recitals. Winderstein laid out the Bruckner symphony in great earnestness and clarity, so that the performance was highly enjoyable. Lambrino played in a manner showing steady progress musically and pianistically, and for the first time in his eight or ten years' residence here the daily press granted him ungrudging praise. He was required to play encores to satisfy the enthusiasm that he aroused with the Debussy work.

The repertory of the Leipsic Opera shows, besides "Salome," "Carmen" for January 26, "Fidelio" January 27, "Flying Dutchman" January 28. Next week the Opera puts on a Mozart cycle, beginning with "Così fan tutti."

Fritz Kreisler's second recital found the artist in happiest playing disposition and that meant a concert to give huge enjoyment. The Bach E-minor suite and B minor partita, the Tartini "Devil's Trill," a half dozen of the old solo pieces in his own editing, furthermore, a Dvorák canonetta and the Kreisler "Caprice Viennois" and "Tambourin Chinois" made up the program. Notwithstanding the playing of old classic pieces in new editing has become a general nuisance on modern violin programs, the six pieces here played by Kreisler have so decided musical value as to deserve mention. They are Corelli's "Sara-bande," a Porpora "Menuet," Boccherini "Allegretto," Couperin's "La Precieuse," Françoise's "Sicilienne et Rigaudon" and Pugnani's "Praeludium und Allegro." The enthusiasm of the audience was great, and numerous encores were given before the lights had to be turned out.

The second concert by the Sevcik String Quartet included Tanejew's D minor, No. 3, op. 7; the Brahms F minor piano quintet, with Constantin Igumnov of Moscow, and the Mozart "Hunting" quartet in B flat. The Tanejew quartet plays in two movements of a dozen tempo markings. The content is never of anything portentous, but it is yet agreeable and interesting music. The quintet, with Igumnov, was played very creditably without coming to sensational results. The Mozart quartet still had vitality enough to keep interest and furnish enjoyment while just following the brilliant composition by Brahms.

Norah Drewett's piano recital brought the four Chopin ballades in G minor, F major, A flat major and F minor; the Weismann passacaglia and fugue, op. 25; three solo pieces by Dandrieu and Rameau; a Scarlatti sonata; Schubert D major rondo; three Debussy preludes; Ravel's "Ondine" and the Saint-Saëns "Etude en forme de Valse." The artist played very enjoyably after beginning her recital in unusually deliberate tempos and rhythmic unclarity for the Chopin. The Weismann passacaglia is on a beautiful theme of old Saga or ballad content. The work proceeds in music of great beauty, finally leaving an impression of abrupt ending on account of the shortness of the fugue, which requires only one and a half minutes. A Kiel fugue heard in another concert required only two minutes, but gave a much better impression of completeness.

The second recital by Walter Georgii of Stuttgart, now of Voronezh Conservatory in Russia, began with the Ph. Em. Bach C major fantasy, followed by the Bargiel C minor "Charakterstück," op. 8; the Friedrich Kiel F minor variations and fugue, op. 17; the Brahms F minor sonata; a Grieg B minor canon, Norwegian wedding procession and an A minor "Melodie"; also Dvorák's B flat "Dorf-

ballade." This finely trained pupil of Max Pauer again gave great pleasure by sterling musicianship and fine pianistic means. The Kiel variations are built on a melody of unusual beauty, one which is composed out in greatest elaboration. The variations which follow are unfailingly well sounding and interesting music, so that the work might be occasionally welcome on earnest programs played by capable artists.

At a concert given by pianists Hans and Frieda Hermanns, and contralto Lily Hadenfeldt, there were Liszt and Sinding works for two pianos and a very interesting set of piano variations on a Schubert theme, composed by Hans Hermanns. These variations required fifteen minutes, which was time well spent. The whole aim was toward absolute music in a very wide range of beautifully pianistic writing. The composer played their many difficulties in tonal beauty and technical clarity. The singer is a very musical person, who is adapted to sing lyric and elegiac rather than dramatic songs. The works for two pianos could not be heard for this report.

The Leipzig pianist, Georg Zscherneck, gave a recital to include the Erich Korngold second sonata, in E major, the Bach French suite, four miniature rococo pieces by Hermann Unger, an A flat barcarolle by Stephen Krehl, the second, third and fourth "Waldegessprache" by Hugo Kaun, the Liszt third "Consolation" and the "Eroica" etude. The artist is in possession of great technical and pianistic resources, which he uses to secure fine interpretations. The Korngold sonata could not be heard for this report. The Unger rococo pieces begin promisingly, but are too short to permit developing any large interest. The Krehl barcarolle is a fine sounding solo piece of very good content, composed in considerable detail.

In the third orchestral concert for the Verem "Odeon" at Buchholz, Erzgebirge, the soloists were Catharina Bosch, violinist, and Elsa Alves, soprano, both of Leipzig. The orchestra played under Director Reichardt a Hungarian overture by Fritz Erkel, four movements from a Tchaikowsky suite, scenes from the Berlioz "Romeo and Juliet" and accompaniment to the Saint-Saëns B minor violin concerto. Miss Alves sang lieder by Franz, Stenhammer, Wolf and Brahms. Both of these gifted artists were received with great enthusiasm.

Alvin Kranich, American composer, has about completed the orchestral score to a three act opera which may be put on a German stage in the autumn or early winter. The composer continues work on his series of American orchestral rhapsodies, in which form he has already completed five. He will probably discontinue his residence in Dresden.

EUGENE E. SIMPSON.

NEW ORLEANS MUSIC.

NEW ORLEANS, February 8, 1912.

Harold Bauer scored two emphatic successes in this city. His first recital was given under the auspices of the Philharmonic Society, his second under the management of J. V. Dugan, former president of the same organization. The distinguished artist played with all those magnificent qualities which have won for him so high a place in the esteem of local music lovers. At both his appearances the audiences were most responsive, and at the conclusion of his second recital he was given an ovation that must have been most gratifying. Mr. Bauer is a great favorite here, not only artistically but socially, and during his stay was shown many attentions.

Pepito Arriola created a furore at his two piano recitals held at the Athenæum. The little master took his audiences "by storm," and set the newspaper critics to writing long praises of him. After each recital crowds hurried behind the scenes to shake hands with the wonderful little man, who seemed delighted that he had given pleasure. While in this city Pepito was the "talk of the town," and was largely entertained.

Clarence Eddy's organ recital at the Touro Synagogue was an important event of the week. At this late day nothing need be said of this eminent musician except that he played in his usual artistic and impressive manner.

The Flonzaley Quartet will appear in this city on March 4 under the auspices of the Saturday Music Circle, which is composed of about forty ladies, who devote every other Saturday to the discussion and interpretation of master works of music.

HARRY B. LOEW.

Toledo Hears Boston Symphony.

TOLEDO, Ohio, February 2, 1912.

The Boston Symphony Orchestra, Max Fiedler, conductor, gave an entire Wagner program of excerpts from the music dramas, including preludes to "Mastersinger," "Lohengrin" and "Parsifal"; prelude and liederstod from

"Tristan and Isolde"; Siegfried "Idyl" with overture "Tannhäuser" as closing number. This program was desired by the musicians of Toledo, and filled the expectancy and demands of the big audience at the Valentine.

Perhaps the most effective numbers of the evening were the prelude and "Love Death" from "Tristan and Isolde" and "Parsifal." Its interpretation was full of spirit, sympathy, pathos—a wonderfully dramatic reading and presentation. No orchestra program ever given in Toledo gave greater pleasure or satisfaction.

Musical Toledo now looks forward to February 12, when Eames and Gogorza are to be presented by Frederic Shipman.

EVA D. GARD.

Gluck a Social Favorite.

Gifted with the girlish spontaneity and ingenuous charm of manner which would make her a social favorite for her own individual self sake, aside from her God given voice, Alma Gluck now enjoys a position both socially and artistically preeminent among the successful artists before the public. The real criterion of success is, without doubt, the return engagement. In this way the most recent engagements of the young prima donna, chronicled below, call for no further comment.

January 16 Madame Gluck sang at a reception given by Mrs. Alexander of New York for Ambassador and Mrs. Reid. The following day came an invitation by the same



ALMA GLUCK.

hostess to sing at another reception given January 22 for their Royal Highnesses, the Duke and Duchess of Connaught. February 2 Madame Gluck appeared at the home of Mrs. Edward McLean in Washington, D. C., before a distinguished assemblage, invited to meet the Russian Ambassador. There, too, her success was so pronounced that the international program she selected, out of deference to those present, was nearly doubled in consequence of the many encores she was compelled to give.

The Ever Youthful Bispham.

"If any one," writes Walter Anthony, the San Francisco critic, "is laboring under the delusion that David Bispham is 'getting old,' let me hasten to give assurance that he is not." The famous baritone had just given the first of his several recent recitals in San Francisco, and Mr. Anthony was reflecting the enthusiasm that the audience had vociferously expressed.

"There is as much fire as ever," he declared, "while, as with Bispham it is a case of live and learn, there is more art. He sang a long and taxing program, and yet at its conclusion his voice was still colorful and warm and beautiful. The recital was more than splendid entertainment; it furnished food for reflection, projected thought between the numbers, and had that intimate character of personal appeal which Bispham alone of all baritones exerts."

Mr. Bispham's return to the East has been brief, for a long series of important engagements now claims him in the South and Middle West.

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"What is it—something to eat?"



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Overture—"Tannhäuser" Wagner

Wednesday Evening, April 10

Overture—"Egmont" Beethoven
Symphony No. 6—"The Pathétique" Tchaikowsky
Vorspiel und Liebestod—"Tristan and Isolde" Wagner
Waldweben—"Siegfried" Wagner
Overture—"Meistersinger" Wagner

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THE KENESAW APARTMENT,
WASHINGTON, D. C., February 3, 1912.

It must be most satisfying to Conductor Heinrich Hammer, J. Martin Scranage, manager, and Guy A. Ourand, press representative of the Washington Symphony Orchestra, to note the rapid increase in attendance and marked enthusiasm of those present at the concerts this winter; something that encourages one to think a permanent orchestra can be accomplished by better co-operation on the part of the musicians and management with their leader, as the public already is alive to the fact that they are hearing some very enjoyable and well arranged programs. There is no reason why Washington should not have as fine a permanent orchestra as any, but before this can be effected a broader and more comprehensive attitude toward the subject must be adopted by the people who are best able to bring this thing about through generous financial support, as there is no orchestra in the world which has lived to attain repute except through subscription or endowment. Washington seemingly fails to realize that in Heinrich Hammer it has a European conductor whose standing at home is with the best, and who has led some of the best orchestras; in fact, there are men in the first orchestras of this country who have been under the leadership of Mr. Hammer. Yet, subscriptions are withheld, also the control of the orchestra by Mr. Hammer, making it next to impossible to strengthen the weak spots in the orchestra, which are strongly in evidence.

Katie Wilson-Green, as local manager, is responsible for Leo Slezak's appearance here in recital Tuesday, January 30, at the Columbia Theater. Oscar Dachs, of Vienna, was most acceptable at the piano.

The piano recital given by Hermine Lüders at Raucher's on Wednesday, January 24 (patroness, Her Excellency Countess Bernstorff), was most delightful to the large audience present. Miss Lüders is one of the last pupils of Liszt. She displays a most delicate touch and possesses a well rounded technic. She was assisted by Flora McGill, soprano. If Miss Lüders would state her age and the year or years that she studied with Liszt it would silence the foolish criticisms relative to her statement to the effect that she was one of Liszt's pupils. It would then resolve itself merely into a mathematical problem.

The last public recital given by the Friday Morning Musical Club at the Washington Club, February 2, had as soloist Nicholas Douty, a noted tenor and teacher, of Philadelphia. The musicale of January 19, given entirely by the members of the club, was most enjoyable, especially the solo work of Mrs. Holtzclaw Gawler, soprano.

Clarine McCarty, pianist and pupil of Xaver Scharwenka, will leave during the week for the South, where she will appear in recital at several of the leading schools and colleges. On her return a recital will be given in

Washington, when she will be assisted by some of her advanced pupils at the studio, 922 Fourteenth street.

A very notable result of the recent visit to Washington of Mrs. Paul Sutorius, concert director, of New York, was the fine program she arranged for the musical at the home of Mrs. Edward R. McLean, Friday evening, February 2, when Alma Gluck, soprano, and Riccardo Martin, tenor, both of the Metropolitan Opera Company, were heard. Much interest centers in the final acquisition by Mrs. McLean of the famous "Hope" diamond.

The Heinrich Hammer String Quartet was heard last week in recital at the home of Mr. and Mrs. Bush-Brown, in G street. Some 200 guests were present and were delighted with the fine program, which was of just the right duration, and made more interesting by the introductory remarks of Mr. Hammer, incisive, never pedantic.

Thomas Evans Green announces several recitals to be given by him during February, one on February 7 at Trinity College, Brookland, D. C., and one at the Woman's College, Clifton Forge, Va. Mr. Green is the vocal instructor at the Chevy Chase College for young ladies.

Dick Root.

MUSIC IN HOUSTON.

Houston, Tex., January 20, 1912.

Pepito Arriola, the Spanish boy pianist, will appear as the attraction of the Girls' Musical Club on January 23. This club, now in its second season, is proving a most successful organization, and has in its membership the representative young musicians of this city.

Arthur Saft, violinist, is a recent addition to Houston's musical circles, and will open his studios shortly for teaching.

Houston's gifted young violinist, Henry F. Fisher, is studying in Berlin with marked success.

The open meeting of the Girls' Musical Club, January 9, was a most enthusiastic and well attended affair, and was given in the home of one of its members, Laura Rice.

Tetrazzini will be the soloist with the combined Choral Club and Houston Quartet Society. The city auditorium has been chosen for this great concert, in which seven thousand people can be comfortably seated, and doubtless will be crowded for the reception of this famous singer. Special trains will be run from surrounding towns.

A trio that is attracting much attention in Houston for the beauty of their ensemble playing is Miss Daniel, pianist; Mrs. Briscoe, violinist, and Mr. Blitz, cellist.

Jomelli, the Dutch diva, has been engaged for the third season by the Treble Clef Club, Mrs. Robert Cox, director. So general was the request for this popular singer that the decision of the club was quickly made. The date will be April 18.

Alice MacFarland, Houston's gifted young pianist, is in great demand both as soloist and accompanist, and is spending the entire winter here. Under Alice MacFarland's clever management some of the greatest touring artists during the past two seasons have appeared in sold out houses.

Houston is to have three nights of grand opera by the French Opera Company of New Orleans, beginning February 23.

Boris Hambourg, cellist, has been engaged as the next artist for the Girls' Musical Club concert.

K. L.

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ENTHUSIASM AT HEINEMANN RECITAL.

The aphorism, "Knowledge is Power," has been attributed to Francis Bacon, but so pert and shallow a dogma could never have emanated from so sensible a man. Bacon wrote a book showing in what respects knowledge is power; but the aphorism is probably the work of the indexer. It says too much and too little; therefore it is false. Power is not confined within the limits of mere knowledge. There is power in thought, in ignorance, in good, in evil, in hunger, in courage, in strength, in discipline, in oratory, in worship, in money, in invention, in legislation, in law and order. Knowledge is one of the powers. It is capital. It is a trust.

One of the most potent powers is music and its attendant, interpretative ability. Those who impress deeply, by reason of an innate force of personality, wield an inestimable power. One of these is Alexander Heinemann. This great artist is more than a singer; he is the embodiment of song. There has been a cry, in the opera, for singing actors. There is a like need for acting singers on the concert platform. Mr. Heinemann is a splendid example of the latter class. He has impressed his unique art upon America as he has upon Europe, and his recitals are among the important affairs of any musical season. His art may be summed up in one word—intensity.

At his recital at the Belasco Theater, New York, last Sunday afternoon, Heinemann presented a program which afforded him every opportunity to give of his best, and in detail was as follows:

Der seltsame Peter.....	Loewe
Litanei.....	Schubert
Im Grünen.....	Schubert
Belaszar.....	Schumann
Der Asra.....	Rubinstein
Auf Flügeln des Gesanges.....	Mendelssohn
Gruss.....	Mendelssohn
Storchenbotschaft.....	Wolf
Der Musikant.....	Hermann
Traum durch die Dämmerung.....	Strauss
Liebesfrühling.....	Kämpf
Über den Bergen.....	Haile
Teufelslied.....	Haile
German folk songs—	
Hans und Liese.....	
Das zerbrochene Ringlein.....	
Phyllis und die Mutter.....	

Mr. Heinemann's skill is so vast and his interpretative powers so great that to single out for special commendation any one song would be futile. He invested each with exactly the right spirit and presented each in its most fascinating aspect. Loewe's dramatic ballad partook of the dimensions of a miniature opera. The lines were read

with gripping intensity, noteworthy "Lass mir mein liebes Kind" and "Wär Gott zu mir gekommen, wär nicht so hart verfahren." Schubert's "Litanei" was a benediction. "Das Lied im Grünen" abounded in delicacy and exuberant joy. "Belsazar" was tremendous, the defiant "Jehovah! Dir künd' ich auf ewig Hohn, Ich bin der König von Babylon!", and the final line, "Von seinen Knechten umgebracht!", being most horribly realistic. "Der Asra" was laden with anguish, "Auf Flügeln des Gesanges" full of ecstasy, the latter repeated. "The Stork's Message" was delicious and evoked a ripple of laughter. "Der Musikant" was big, the folk songs tender and sprightly as the occasion demanded, the comic humor of the last whetting the appetites of all for more. Mr. Haile's songs received magnificent renditions, "Teufelslied" receiving a repetition.

The audience lingered after the final number and applauded the singer so vociferously that he could scarcely decline adding a couple of encores. Schumann's "Die Beiden Grenadiere" was most dramatically given, and as a farewell "Ombra mai fu," from "Xerxes" (Xerxes), more familiarly known as Handel's largo.

John Mandelbrod presided at the piano and gave the singer adequate support.

College of Music Students' Concert.

Margaret Nolan, Elizabeth Kunzer (seven years old), Sylvia Eisenberg, Henrietta Bohmfalk—these were the pianists who deserve special mention as excelling in the concert of February 9, given by students at the New York College of Music, Carl Hein and August Fraemcke, directors. Emil Borsody and Julius Simonovitz, cellists, did good work; while the violin playing of James Bowe won commendation. All these young artists showed the result of careful guidance and steady practice, most of them playing their pieces from memory, without hesitation. Beside the foregoing, the following participated in the program: Grace Amorosi, Archie Amorosi, Julian Mantel, Edith Bohmfalk, Elsa Foerster and Kathryn Breivogel. Tuesday evening, February 20, there will occur another students' concert at College Hall, 128-30 East Fifty-eighth street, where the above affair took place.

Rennyson in Wagner Concerts.

Gertrude Rennyson is to appear with the New York Symphony Orchestra in a Wagner program at Chicago, St. Louis, Cincinnati, Philadelphia and Brooklyn, February 18 to 25.

FOURTH RUBINSTEIN CLUB MUSICALE.

The fourth afternoon musicale of the Rubinstein Club took place in the Astor Gallery of the Waldorf-Astoria, New York, on Saturday, February 10. There was present the usual large audience of handsomely gowned women, who were entertained with the following program:

Suite.....	Bach
Prelude, Minuet, Gigue.....	Brahms
Scherzo from the F minor sonata.....	Luba d'Alexandrowsky.
Aria, Romance de la Fleur (Carmen).....	Bizet
Henri La Bonte.....	
Infidélité.....	Hahn
Le Portrait.....	Parkyn
Vous danses Marquise.....	Lemaire
Lilla Ormond.....	
Prelude No. 16.....	Chopin
Nocturne No. 3.....	Chopin
Ballade in A flat major.....	Chopin
Luba d'Alexandrowsky.....	
Caro Mio Ben.....	Giordani
Chanson a la Lune.....	Jacque-Dalcroze
Embarquez Vous.....	Godard
Henri La Bonte.....	
How Many Times Do I Love Thee.....	Manney
From the Land of the Sky Blue Water.....	Cadman
The Danza.....	Chadwick
Lilla Ormond.....	
Liebestraum.....	Liszt
Rigoletto.....	Verdi-Liszt
Luba d'Alexandrowsky.....	
Possession.....	Clough-Leighter
I Hear You Calling Me.....	Marshall
Hymn to the Night.....	Campbell-Tipton
Henri La Bonte.....	
Daybreak.....	Daniels
Down By the Sally Gardens.....	Ormond-Colburn
What's in the Air Today.....	Robert Eden
Lilla Ormond.....	

Miss Ormond not only sings well, but possesses a personality so attractive and interpretative instinct so acute as to enable her to clothe every song she selects with bewitching charm. She was at her best on this occasion and presented her several numbers with vocal skill as well as artistic delivery. She was especially happy in the French songs, which afforded her an opportunity to demonstrate that, though an American, she can be as chic and debonnaire as any Frenchwoman. Her reception was warm and she was accorded many recalls.

Miss D'Alexandrowsky exhibited fine schooling, good technic and a thorough command of the resources of the piano. She was greeted with cordiality. Mr. La Bonte has a high voice, of excellent lyric quality, which he dexterously handles. He has in addition an agreeable stage presence. Daisy Green presided at the piano for Miss Ormond, and Bidkar Leete for Mr. La Bonte.

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OPERA rehearsals at three o'clock in the morning
are wearing on conductors and singers.

NOWADAYS coloratura singing, except by its
queen, Luisa Tetrazzini, is almost an offense to the
musical public.

OWING to the Lincoln Birthday holiday this week,
THE MUSICAL COURIER is published twenty-four
hours later than usual.

MINNEAPOLIS will send us its excellent sym-
phony orchestra for a single concert here end of
March.

DIMITRI SMIRNOFF, the Russian tenor, who re-
ceived a large salary at the Metropolitan, sailed
away from these shores two days ago, and all the
seats at the opera house were in tiers.

ONE of the local critics alludes to Brünnhilde's
plea ("Walküre") as: "War es so schrecklich?"
The phrase is "War es so schmachlich?" But, then,
"schrecklich" is near enough.

EDISON was sixty-five years old a few days ago,
but up to the time of our going to press he had
not yet invented any way for the American com-
poser to interest the public in his works.

FELIX WEINGARTNER arrived in New York last
Thursday from Europe, left almost immediately for
Boston, and conducted "Tristan and Isolde" there
last Monday evening, with Johanna Gadski singing
the role of the heroine.

THE present cold spell will not really be broken
until Arturo Toscanini conducts "Tristan and
Isolde" at the Metropolitan, Thursday (tomorrow)
night. It is to be the last performance this season
of Wagner's musical love poem.

ACCORDING to the New Haven correspondent of
THE MUSICAL COURIER, Horatio W. Parker is to
go abroad for a year's study in Europe, during
which time his present assistant, David Stanley
Smith, will sit on the chair of music at Yale Uni-
versity.

UNUSUALLY cordial for London is this tribute to
Oscar Hammerstein, in the Telegraph of that city:
"No man ever achieved so much here in so short a
time, and his departure would undoubtedly mean
a genuine and a grievous loss to London." Hat
off, Oscar!

MERELY a paragraph to say that no word has
been received from Josef Stransky or from any
one else regarding the mysterious man supposed to
have gone to that conductor with a demand for
MUSICAL COURIER advertising. We now have
come to the conclusion that there was no such man.

BOHEMIANS resident in New York have asked
Park Commissioner Stover to designate a site in
Central Park on which they could erect an \$8,000
bust of Friedrich Smetana, the composer. That
gifted man never had \$8,000 while he lived, but
such is fame. Incidentally, New York's official
connection with Smetana is not quite clear.

EREN JORDAN, chief backer of the Boston Opera,
now declares publicly that he will give his opera
house rent free to the city of Boston for three
years, but the municipality or private individuals,
or both, must pay for the singers and all the other
expenses of operatic production. Mr. Jordan
should not be surprised that grand opera does not
pay and he should not be discouraged. The fact
has been printed in THE MUSICAL COURIER dozens
of times, and the reasons for such a state of affairs
set forth frequently and analytically. If Boston's

municipality could be brought to support, or even
partially subvention the Opera there, a new musi-
cal vista would be opened to this country, for such
a move might logically mean the eventual organiza-
tion and maintenance of symphony orchestras by
the cities. If grand opera and symphony concerts
ever could be made a political issue in this coun-
try a happy consummation might be achieved, but
hardly before then.

QUIET was the entry into New York of Privy
Councillor Winter, who came here to effect an
artistic alliance between the Metropolitan Opera
and the Berlin Royal Opera, quiet were his actions
during his stay in this port, and quiet was his
departure. He gave us a striking object lesson of
the manner in which Europeans conduct affairs
when the business of a dignified opera institution is
the issue.

FRIEDA HEMPEL, the coloraturist, sued a Berlin
paper recently (papers will be sued) for question-
ing her right to the Leopold Order, the order of the
late King of the Belgians. She won her case by
proving that after having been introduced by the
Baroness Vaughan to the King at Ostend, she was
invited to sing the next day; that she did so, and
that, besides the King and the baroness, there was
one more in the audience, the female secretary, and
that the King promised her a fitting recognition, and
a few days thereafter came the order of Leopold.
She sings well enough for any order.

ONE of the California critics, where Puccini's
"The Girl of the Golden West" now is being heard,
says that "his latest work is his loudest," and that
in the lynching opera "there is no wedding of music
with the text," and "you can't set poker to music."
Between the action, the story and the music one
might feel that he is sitting out a performance in
a three-ring circle of the arts. Of course the music
of "The Girl of the Golden West" is not American
music. There is little attempt to make it suggestive
of the locale of the play, though some syncopation
might be accepted as a concession to a ragtime lov-
ing race."

To a MUSICAL COURIER representative, Hattie
Ciapper Morris, the distinguished voice trainer and
vocal coach, expressed herself as follows recently:
"This is the first chance I've had to express myself
on the subject of 'Doctor' Frank Damrosch's ninety-
nine per cent. pronunciamiento. Why, it's the most
atrocious thing I ever heard of. What a deplora-
ble statement to make! He takes a great deal upon
himself to put forth such an utterance. The man
ought to know that he hurts his own school with
his statement; it is enough to frighten many people
out of any desire to study music. The view he
expresses reflects on himself most of all, for how
can he avoid having such teachers on his own
staff? Such a sweeping assertion shows that he
knows absolutely nothing of what he is talking
about; I will even go so far as to affirm that what
he says is absolutely without foundation. I won-
der if he thinks he is one of the one per cent.? I
cannot understand how an American of any sort
can make such a statement." Perhaps that is the
reason why the "Doctor" promulgated his memor-
able dictum; he was born in Breslau, Silesia, Ger-
many, and the name "Damrosch" is a composite of
two Hebrew words, signifying in the German "Blut-
kopf." There were rabbis and kosher restaurant
keepers in the Breslau section of the Damrosch
family, and in fact all of its members had honor-
able occupations and always succeeded in business.
However, none of them were or are Americans in
the strict acceptance of the term. Mrs. Morris' in-
dignation is the crystallization, as she further said,
of many complaints made in her hearing regarding
the 99 per cent. faux pas of the Doctor of Music
Frank Damrosch.

Mona and the Contestants.

A REVIEW OF THE SCORE.

In 1865 Richard Wagner gave the world his "Tristan and Isolde," a music drama founded on a Cornish story. But though Wagner went to Southwestern Britain for his story he had long been recognized as a thorough German, who wrote very modern German music.

In 1891 Arthur Sullivan produced his "Ivanhoe," an opera founded on a British story. But though "Ivanhoe" as an opera no longer is performed, the beautiful song "Woo Thou Thy Snowflake," and the humorous "Ho, Jolly Jenkins," are found occasionally in the programs of singers. Sullivan had had a long and extraordinarily successful career as a stage musician and was recognized throughout the world as an eminent English composer. His failure in grand opera was not due to lack of skill or experience, or because the subject of his English grand opera was British, but because nature had given him a lyrical and humorous talent that could not rise to the dramatic heights of grand opera.

In 1895 Frederic Cowen produced his English grand opera on the British story of "Herold." Cowen is a West Indian by birth and of Hebrew extraction. By domicile, education, manner, style, and preference he is an English composer, and it is therefore not surprising that he should choose a British theme as the subject of his national opera.

Frederic Cowen, however, fared much worse than Arthur Sullivan, for though he has written a number of lyrical works that have enjoyed wide popularity, he had less dramatic talent than Sullivan and lacked stage experience altogether. His grim and gruesome, long and languishing "Harold" met with its battle of Hastings at its first performance.

In 1911 Horatio W. Parker enriched the musical world with "Mona," a grand, historical, romantic opera which is worth \$10,000 as a prize opera, but worth nothing at all as an American work with any bearing on American stage and thought. Like Wagner, Sullivan and Cowen, Parker went to Britain for his drama. Wagner, however, translated the story of his opera into German and wrote music which not only is German, but also intensely charged with the magnetism of Wagner's personality. And Sullivan, an Englishman, with an English and pleasing personal style of his own, chose a British story. Cowen lacks the personal style, at least in his operatic works, yet he took an episode in the history of his own land for the subject of his story.

Parker, on the other hand, an American, who spent the first forty-eight years of his life writing twenty-one choral pieces, four concert overtures, two ballads for orchestra, one symphony, one string quartet, a scherzo and idyl for orchestra, two oratorios, two cantatas, one string quintet, one suite for piano and violin, three odes, a concerto for organ and orchestra, one symphonic poem, five part songs, over forty sacred and secular songs, twenty-five pieces for organ, two psalms, over twenty minor pieces for the piano, and who has been playing the church organ and teaching piano pupils, that same Horatio W. Parker, with no stage experience and with no individuality of style as an operatic composer, sets himself down to the composition of an American opera on a British story. That \$10,000 sent the breezes of inspiration, and inexperience was at the helm.

Gold, gold, gold, gold,
Bright and yellow, hard and cold,

Price of many a crime untold,
Good or bad a thousand fold.

Are we then to fall on each other's necks in rapture and with voices husky with emotion exclaim, "Thank God! at last we have an American opera!" Would that we could, but we cannot; that is to say, we cannot congratulate ourselves on the advent of national opera. We may fall on each other's necks, if we feel disposed to do so, and shed briny tears of disappointment, though that will not mend matters.

Take away these moans of Mona, these whinnies of Gwynn, these denials of Nial, these runes of Gloom, these bearded bards, these artless Arths! Drop the curtain on this oppression, tyranny, murder, hatred, revenge, agony, despair and lunacy. Quick! Change the scene! Out with all these somber huts, gloomy woods, lugubrious rocks, dismal browns and blacks, mists and shadows. Quick, quick! Send us oxygen, sunbeams, breezes from the summer sea. Let our eyes behold the glory of the purple hills and green valleys, and hang a white and saffron cloud in the blue of heaven. Up with the sail, push off, float on the cool and laughing waters—"Youth on the prow, and Pleasure at the helm."

What does Horatio W. Parker take us for, anyhow? Is liberty such a magical word to conjure with in our land of liberty, liberality and libraries that the mere contemplation of the Roman oppression of British savages will give us a thrill of musical meningitis? Why must we have so much of this pungent lotion rubbed into us? We refuse to throb and sob at the miseries of the ancient Britons. The chains of superstition which the despicable Druids bound around the brains of the British savages were a thousand times worse than the military bondage of the Romans. For Rome brought civilization and liberated the mind of the barbarian world.

It would show more judgment on our part if we contemplated the landing of Cæsar in 55 B. C., the conquests of Claudius in 43 A. D., and of Agricola in 77 to 88 A. D. with satisfaction. Then it was that the history of England began. Hip, hip, hooray! Horatio W. Parker is better fitted to write an oratorio of praise for this event than to compose an opera of grief. For he has come nearer the classical counterpoint of Handel in his "Hora Novissima" than he has the harmonic kaleidoscope of Wagner in "Mona." But we anticipate.

If liberty at any price is so precious a thing why not compose a grand opera on the oppression of penitentiary convicts? What magnificent possibilities there are in "poor old lockstep, poor old stripes." Another scene might be made out of "get your hair cut." It is evident Hamlet was right when he said, "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." We are sure that Sing Sing does not appeal to Horatio W. Parker, however much that vocally suggestive name may suggest bondage and oppression. It is equally certain that the bondage and oppression of "Mona" did not put into the mind of the composer any suggestion of singing. For of all the unvoiced intervals ever devised by the perversity of man these "Mona phrases" are the limit. Not only has the singer to sound notes that do not belong in the supporting harmony of the accompaniment, but he has also to begin unaccompanied phrases in keys that have no relation to the preceding chords in the orchestra. We cannot understand the dramatic significance of this almost insurmountable vocal diffi-

culty. Of course, many of these vocal monstrosities had to be changed at the rehearsals. It would have been surprising if any of the singers could have sung the phrases as they were. We are, therefore, constrained to believe that these impossible intervals were found by the fingers at the keyboard. For if the words had inspired the composer with phrases that came instinctively into the mind, those phrases would have been the natural product of the musical instinct and could have been easily learned by the singers. On the other hand, the fingers can ferret out intervals and progressions from between the crevices of the piano keyboard that no human instinct can accept as natural, and, consequently, which no human voice can sing.

For instance, a composer would not naturally hear in his mental ear a chord built up thus: A flat, C flat, G flat, B flat, D, F sharp, with the voice singing C sharp. But any one can sit down to the piano and play the chord so that he can hear with his physical ear a discord that his mental ear could not conceive. We have not discovered this particular discord in "Mona," but we have found other combinations of notes there which cause us to conclude that they could only have been combined at the keyboard.

An extract from Act III, shown on page 22 of this issue of THE MUSICAL COURIER, is a fair sample of Professor Parker's harmonic schemes and vocal effects.

That is the sum and substance of the method. Some of the passages are more elaborate, some faster, some slower, that is all. Is it not a shame to think of the great masters of music struggling through poverty and neglect up to their starry crowns while such stuff as this "Mona" gets honor and reward? It casts a slur on the possibilities of the good name of American music. It disheartens composers who have a genuine musical message to deliver to the world to find such dreary and uninspired fustian as this paid for and represented on our most eminent musical stage. If it were not for this part of the business we should have nothing to say about "Mona" and the monetary reward. For every composer must get his experience by writing and by running the gauntlet of public criticism. It is only when some well meaning person or corporation, in its desire to help native art, reaches down into the stacks of scores that all composers in all lands are constantly compiling, chooses a raw, stiff, unattractive work by a composer who has no idea whatsoever of stage music or of writing for dramatic singers, and foists it on the public as an encouragement to native composers that we enter our protest.

Such works as "Mona" do not encourage American art—such works can do nothing but make the young American composer exclaim, "Oh, what's the use of trying to learn how to write operas when things like 'Mona' are held up as samples and get well paid for!"

It is, of course, of secondary importance what other nations think about us. Yet it is annoying to imagine what French and German critics will think of American art when "Mona" reaches them by mail. "What, ten thousand dollars, fifty thousand francs, forty thousand marks, twenty thousand roubles for that? How bad the other American operas must be!" That is where the shoe pinches. For we are convinced that there are many much more musical operas than "Mona" in our land. If there are not, then it is time for us

to go a long way back and sit down till the world forgets that we ever mentioned the word opera. We can do better than "Mona." We must do better. And let us bear in mind that no \$10,000 will ever discover a composer of merit. When such a man is discovered it is altogether likely that those who can pay will then not pay. Let us hope for the best, however, and continue to write, write, write till we get facility in expressing ourselves and learn how to put music on paper that sounds as if it "came from the soul of the poet," and not as if it had been raked up and gleaned from the keys of a piano.

Some of the Composers.

That vague, indeterminate feeling that the \$10,000 opera contest was not decided in a spirit of

do not seem to appear willing to indicate in any way who they are. We understand that one of these competitors is a music journalist, and he at least should mention his name as a competitor, to show that our craft is not without aspiring opera composers."

There must have been more than one music journalist in the contest, for I also had an opera in it. You are welcome to publish this fact in THE MUSICAL COURIER if it has any value. I never thought of making it public simply because I did not suppose it would interest anybody. I would be glad to show you my opera if you have any spare time and care to see it when you come to Paris.

Most truly yours,

FRANK PATTERSON.*

In view of all this, and as it is a distinction to be, not only one of the ninety-nine per cent., but also one of the discovered opera contestants, the others, hitherto not mentioned, should send in their



true sport, such as is customary in all kinds of contests, seems to grow as the question ages and becomes more serious. This phase does not affect Mr. Parker's award in the least, except that it is understood that he as much, at least, as any of the contestants must be interested in considerations for his professional brethren, such a consideration, for instance, as a desire to make them feel that the best man won on merit. Outside of Albert Mildenberg's well defined grievance there is no other grievance than the feeling generated through the treatment of the scores at the hands of some of the judges who do not seem to have had sufficient interest to have handled them with any definite attention.

Edgar Stillman-Kelley, one of America's most prominent, gifted, original and thorough musicians, had an opera in the contest. There are no indications that it received sufficient physical handling necessary for a thorough examination.

The score of a music journalist was most feebly caressed and the following letter shows that we have unearthed altogether, besides Mr. Mildenberg, three more contestants:

1, SQUARE DE LA TOUR-MAUBOURG,
PARIS, January 29, 1912.

DEAR MR. BLUMENBERG: This is not a business letter but a personal word of thanks for your defense of the losing competitors in the opera contest. You write in a recent MUSICAL COURIER "that our opera composers, who went before the Metropolitan judges and did not succeed,

names. There is no reason for waiting until "Mona" has been produced. "Mona's" success would at least be a compliment to those operas that were not accepted, hence the names of the composers should be known.

MUSIC AND COLD.

How much music is written in the winter? In other words, what is the relationship between the thermometer and inspiration? We often read of composers going South, but we cannot recall the name of any one who sought the seclusion of Spitzbergen or the solitudes of Baffin Island for his communion with the muses. The word "muses" in itself carries us to the blue Mediterranean and the sunny hills of Greece, and we never could grow accustomed to the idea of the sirens sitting on an iceberg or the sea nymphs forsaking their dolphins to disport themselves with the seals of Labrador.

One of Shakespeare's characters calls for music, "if music be the food of love."

But who can think of the goddess of love in furs? It makes us shiver to picture rosy Venus, clothed in a blush and auburn tresses, rising from the Arctic Sea. The wildest poet of antiquity never went so far as describe the feats of Orpheus in a blizzard or Saint Cecilia on a snowbank. Nor does the hoarfrost bring to mind Terpsichore, nor the

*Mr. Patterson studied in Munich under Rheinberger and Thullie, at the same time when Wolf-Ferrari was a student.

sleet and winter wind suggest Thalia and Melpomene.

It is our instinct to regard the cold as a mortal enemy, mother of agues, chills, rheumatics, numbness, coughs, pneumonia, death. The poet tells us that the leafless trees are "bare, ruined choirs, where late the sweet birds sang," leaving us to conclude that birds make music only in the summer time.

It is with men as it is with birds. We make no music in the cold. When the winter comes we close our doors and windows to keep out the icy breath of Boreas, and with our science make an artificial summer in the house with the sunbeams that have been imprisoned in the coal beds for unnumbered ages. We expand and unbosom ourselves in a bottled summer fifty thousand years old. We laugh and sing, make merry, and dance in the liberated heat that was ancient beyond all reckoning, when the pyramids were new and before the mythology of Greece began.

But no one plays his violin out doors, or practices his piano in the garden, in Montreal, in February. No mad composer in New York sits on the benches in Central Park to write a skating symphony.

We are told that Beethoven roamed the country around Vienna during the summer, making sketches and jotting down ideas. In winter time he merely worked his compositions out and finished them. His fund of melody, like the sap in a tree, was arrested in the colder season.

The French Saint-Saëns has long been known for his love of warmth. Many a time has he exchanged the chill of Paris for the burning sun of Egypt.

Sullivan fled from London to Monte Carlo when he had an opera to write. Wise man, he! There are too many cold and watery composers in the British Isles. Sir Edward Elgar needs a sun bath and the blue and gold of Italy.

Grieg lived far north, in Bergen, in a higher latitude than Sitka, in Alaska. Tchaikowsky dwelt in St. Petersburg, which lies almost as far to the north as Bergen, while Sibelius lives in Helsingfors, above St. Petersburg.

How did these northern men write music? By keeping warm! Of that we may be sure. If there was no summer in Bergen and St. Petersburg there would have been no Grieg or Tchaikowsky.

Cold affects the circulation of the blood. Coffee and alcohol likewise affect it, but in a different way. And it is because of this "different way" that so many composers help their circulations with the spur of alcohol. No composer, however, finds a chill a stimulant to his inventiveness. His brain, being a part of his body, is immediately susceptible to the lessened pressure of blood, due to the impeded circulation. If Shakespeare was right in saying that "there never yet was philosopher who could endure the toothache patiently," we are equally right in maintaining that there never yet was composer who could endure the cold musically.

In Dante's terrible description of hell, we behold the wicked burned, roasted, baked, fried, boiled, frizzled, until we get to the lowest depths of the horrible pit, and there we find the victims frozen in a sea of solid ice. That is the worst of all! That unrelenting, un pitying, unending cold is the sum of misery. Not even the mind of Dante could conceive a greater torment than that congealed stagnation. He had to pass through Purgatory and scale the heights of Paradise before he found the myriad harps of gold and heard the angelic choirs sing their "Hosanna, Gloria in excelsis, Deo!"

If opium stimulates the creation of music, as some French composers claim, where, then, are the Chinese "Siegfried," "Carmen," "Faust," "Aida," "Heldenleben," fifth and ninth symphonies, "Wanderer" fantasia, "Etudes Symphoniques," and "Années de Pèlerinage"?

"TRISTAN AND ISOLDE" IN BOSTON.

(By Telegraph.)

BOSTON, February 13, 1912.

To The Musical Courier:

"Tristan and Isolde" performance great triumph for Boston's Opera Company. Weingartner scored tremendous success and was recalled an endless number of times with shouts of "Bravo," etc. Gadski, who took Nordica's place at the last moment owing to the latter's sudden indisposition, received an ovation. Urlus, the new German tenor, made a successful debut. Director Russell also was compelled to appear on the stage in response to the frenzied enthusiasm of the densely packed house.

GERTRUDE F. COWEN.

TAXING THE PERFORMER.

If every composer took his work with him into his grave and left the musical world as unencumbered as he found it, the way of the young composer would be less thorny. But written works endure. There is nothing more durable than the ideas that are committed to the care of fading ink and yellowing paper, provided, of course, that the ideas so committed to the fragile leaf have the inextinguishable germ of life. The young composer finds himself in open competition with Bach, Beethoven, Schubert, Schumann, Chopin, Brahms, Wagner. What excellent symphonies we could write if it was not for the living works of those dead symphonists! The pianist has no Liszt and Rubinstein to put him in the shade. When he writes for the piano, however, a thousand pages of Chopin, Schumann, Brahms, Beethoven, flutter themselves in scorn at his temerity. There are no Mario, Lablache, Sontag, Reeves to sing him down and make his voice sound like a bleat. Yet all the songs of Schubert, Franz, Grieg, Nevin, laugh at his newborn melody and titter at his tune whenever he publishes his early works.

As the world evinces no inclination to bury the masterworks of the great composers and make room for the newer men, we see no relief in sight for the young composer. He has the steepest hill to climb, but wins the longest fame.

It is this competition, the dead men, that makes the living composer's task so difficult, and the young composer might as well recognize that fact at the beginning of his career. It will save him much disappointment in the end. There is no sense in making all this wail about poor pay. If composers could get money for their work in proportion to the amount of study, thought and work they put into the manuscript there would be a glorious incentive to produce only the most artistic.

Money matters, however, are managed on a different system. Money has nothing to do with artistic merit as such. If the artistic merit creates a demand for the work, then the demand is measured with money.

The composer, therefore, who finds that his works do not sell should not renounce artistic merit, but seek to discover the means of creating a demand for his works. The only way open to him is to have his compositions played and sung by eminent artists before the public. This is not always easily accomplished, but is necessary, nevertheless.

Now, it seems to us that the last person in the world to be taxed for producing new works is the artist who brings these works to a hearing. The right man to tax is the man in the audience who enjoys the new work. But who is going to collect that tax? What man is generous enough to send a remittance to the composer and tell him that the new work played last night was so enjoyable that he feels it his duty to contribute to the composer's support? That sounds like the fabrications of Swift. Such things occur only in the floating island of Laputa.

As it is impossible to tax the audience and altogether impracticable to attempt to levy an impost

on the managers, the matter must be dropped. To demand a fee from the artist for performing a new work is unjust. For the performance is the only way of creating a demand for the work. Why not tax the composer for writing the work? Happy thought!

Let a committee be chosen to decide on the merits of new compositions and to impose a tax on the bad works for the sake of the support of the good. The committee must consist of seraphic beings devoid of human frailties who will not accept "monetary considerations," otherwise bribes. And they must make no mistakes. Is this too hard an undertaking? Well, then, we see no help for the young composer. He must fight the good fight and do as the great composers did. So long as the living works of the dead composers remain and can be multiplied by printing till every artist has a copy of every work, the young composer must struggle as best he can toward the summit. Let the devil take the hindmost. Who cares whether the ass and the goat get any of the spoils, anyhow, so long as the lion gets his share?

ENHARMONIC EMENDATIONS.

NEW YORK, January 27, 1912.

To The Musical Courier:

Will you give a layman some information and quiet a raging discussion? The great question is, Is there any difference between F sharp and G flat on the violin or any similar stringed instrument?

Sincerely,

P. R. MOSES.

There is no difference whatever between F sharp and G flat, C sharp and D flat, G sharp and A flat, A sharp and B flat, etc., in the tempered scale, which is the only one conceived by the composers of today or of any day since Bach, when writing music. All our system of harmony is founded on the equal temperament scale, thirteen semitones to the octave, and to change any one of them in the slightest is to alter the very foundation of the harmonic system.

A detailed account of the tempered scale, giving figures, rates of vibration, overtones, and the whole science of the thing, can be found in "Musical Form" (chapter on "Equal Temperament"), by Clarence Lucas.

EVERY PAGE COUNTS.

Recently we received a letter from a town in Ohio addressed as follows: "MUSICAL COURIER, New York, c/o W. H. Leahy."

Thinking that the letter was intended for Mr. Leahy, the manager of Madame Tetrassini, we forwarded it to that gentleman. However, the letter was intended for THE MUSICAL COURIER, and the writer states that she recently found four pages of THE MUSICAL COURIER in the packings of a case containing a piano player. The writer states: "I read the same from beginning to end and certainly enjoyed it. Please state price of subscription and send sample copy." She also mentioned the names of other music lovers to whom to send sample copies.

We have discovered that the reason the letter was addressed in care of Mr. Leahy was because one of the pages found in the packing case contained his name in the Tetrassini advertisement now running in THE MUSICAL COURIER on another page of this issue.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

"A WRITER in the London Musical Standard declares that the average musical critic deserves to be called an ape, a hermit crab, a malignant growth, an intellectual cancer, an assiduous middleman, an impertinent agent 'between the soul that gives and the soul that receives.' If he thinks this of the amiable London critics, what would he say of some of the New York specimens?"—New York Evening Post.

Goodson at Boston Symphony Concert.

Katharine Goodson played the Tchaikowsky B flat minor piano concerto with the Boston Symphony Orchestra in Boston on January 26 with tremendous success, as the following comments testify:

Katharine Goodson evidently loves this concerto. Her performance showed something more than great technic and careful study; it revealed a sympathetic appreciation of the beauties of the composition. That this comprehension is not given to every musician is abundantly proved by the savage criticism of it by the composer's friend and admirer, Nicholas Rubinstein, a more unbiased critic than the great Anton, his brother.

There are several aberrations from strict form in the work, but there is passion and emotion galore, and there is melody. There is tune enough in this concerto to set up Reger and Elgar for life. But the tunes are not mere tunes "à la Schubert," in contrast with each other, but they are developed and evolved with sea changes into "something rich and strange."

Such a concerto demands of the soloist (besides tremendous technic) absolute abandon, temperament, freedom. We cannot imagine a straight laced classicist making anything out of it. We can imagine a hide bound Hanslick frothing about it (not so insanely as he did about the violin concerto, however), and all the martinetts finding fault. In short, whether one is a fault finder or a beauty finder, one will find something to say on his side, in descending on this symphony.

Madame Goodson made a success with this work which can be compared with the triumph which she won at these concerts some years ago in Grieg's concerto. All possible technical equipment was in evidence, but this was only a means to an end. The sharp contrasts of the first movement, the clear cut style of the themes (one of them a tune sung by blind beggars at a Russian fair), the odd juxtaposition of the andante semplice and the little dance tune in the second movement, the masculine vigor of the finale (again dance like) were all brought out in an excellent manner. To combine the technic required for the first movement, the force demanded for the finale, and the poetic insight and freedom exacted by each movement of the concerto, is something to be proud of, and we can only use adjectives in describing Madame Goodson's performance of this titanic and kaleidoscopic work. Possibly at the end of the first movement matters were spasmodic and vehement rather than really broad, but the very beginning of this movement was so virile that it at once caused the auditor to sit up.

Under the circumstances the work was very brilliant and at the end the pianist was recalled over and over again.—Boston Daily Advertiser, January 27, 1912.

In a performance of Tchaikowsky's near classic concerto that strangely had its premiere in Boston in 1875, Katharine Goodson won fresh honors at the symphony matinee yesterday.

It didn't seem as the tall, pale, frail Englishwoman turned the corner of the aisle leading to the front of the stage . . . that she could ever hold her own in the crashing first movement or in the big melodious flourish which the popular Russian penned at the end. But she rose like the artistic heroine she is, with power, and, as becomes a pupil of the great Leschetitzky, with perfect polish.

There are pianists who make much of the resounding chords at the start and little of the luscious cantilena that ripples through the rest of the concerto. . . . Madame Goodson played it in masterly style yesterday, with proper regard for ensemble effects in the vigorous measures; with the mellowest tone, and yet without ever sentimentalizing in the gentler passages. Nor did the truly formidable difficulties that abound in the concerto reveal any perceptible technical weakness. The orchestra vied with the soloist in a performance of true virtuoso beauty and brilliancy.—Boston Journal, January 27, 1912.

Miss Goodson gave a virile and exciting performance of Tchaikowsky's gorgeous work. She took the piece in a symphonic spirit and she played with the greatest authority and enthusiasm. She was abundantly equal to the large demands upon the muscle and the brains of the performer. This was good, straightforward, almost masculine playing, and it was more, for the final movement hung together as it seldom does and for once its first theme was taken with appropriate dash and savagery, and the grand final appearance of the singing theme with sufficient breadth. The pianist who handles this concerto must have two good hands, or fists would be a better word, and in addition to qualities of a thorough musician, at least a sufficiency of animal spirit to do justice to its furious vitality.

Miss Goodson displayed all these qualities in a plentiful measure and she played the slow movement without undue nicety or sentimentalizing. This was one of the best performances of the B flat minor concerto that has been heard here in a number of years. It is seldom that a woman pianist appreciates so genuinely a work built on great lines and composed without gloves.—Boston Post, January 27, 1912.

A second Brahms musical festival will be given at Wiesbaden from June 2 to 5. Among the artists to participate will be Fritz Kreisler, Arthur Schnabel, Hugo Becker and Johannes Messchaert. The Kurhaus Orchestra, of Wiesbaden, and the Gürzenich Orchestra, of Cologne, will combine to make a big festival orchestra. The management of the festival is in the hands of the Concert-Direction Emil Gutmann. Gutmann on January 1 established a central bureau in Berlin at Carlsbad 33. He continues, however, to maintain the Munich branch.



VARIATIONS

Not for a long time have such clarified technic and such musical grasp been displayed upon a piano as one could note at the Carnegie Hall recital of Josef Lhevinne last Tuesday week, February 6. The lucid delineation of the not too familiar Beethoven sonata, op. 101, the purity of touch in Mozart's "Pastoral Variée," the finger agility in Mendelssohn's elfin E major "Presto," the sirocco passion of Chopin's marvelous "Barcarolle," the speed and stamina of the octave rushes in the same composer's B minor etude, the daintiness of conception in his mazurka, op. 56, No. 1, and the pomp, elan and romantic ardor of the F sharp minor polonaise—all, those were pianistic experiences that Josef Lhevinne impressed indelibly on the memory of his hearers. If any doubt remained of his tremendous musical outlook and his penetration into even the remotest secrets of technical and interpretative resources, he dispelled them with his monumental reading of the Schumann "Carneval" (the last number on the program), a real climax, not only in content, but also in the performance. The concluding "March Against the Davidsbündler" must have conquered even the most obstinate of the critical Philistines. Lhevinne has become a player of immense importance since his first almost unheralded New York appearance some years ago. Then he was not much more than a remarkable technician, glorying in his astounding skill with all the proud exuberance of youth. Now he has learned to commune with the spirit of the masters he interprets and their works seem to him a sacred message, to the promulgation of which he has dedicated himself with an earnestness that speaks in every measure of his interpretations. While Lhevinne assuredly has "arrived," he seems destined to ascend even higher on his climb to Parnassus.

The more one gets into Galston's "Studienbuch," the greater the cause for wonder that no such work was published before by his famous predecessors among the thinking pianists.

ANCIENT MUSICAL HISTORY.

Contests for the amateur boxing championships used to be held at the Metropolitan Opera House.

Paderewski was so poor in his study days at Berlin that his fellow students were in the habit of paying for his meals in the restaurants around the Nollendorff Platz.

Vladimir de Pachmann wore a full beard when he made his New York debut at Carnegie Hall.

Nahan Franko led the orchestra at Kiralfy's Eldorado on Weehawken Heights.

Edmund Neupert drank \$9 worth of beer in one sitting at Liehnau's on Fourteenth street.

Alexander Lambert won his early pianistic hits with his performance of the Wagner-Liszt "Spinning Song," and Moszkowski's "Tarantelle."

What Leipzig Says of Fannie Bloomfield Zeisler

The soloist of the evening was Fannie Bloomfield Zeisler, the renowned pianist, who played Moszkowski's charming concerto in E major exceedingly well and apparently with the greatest delight. This was another opportunity for this artist to give us a striking example of her versatile virtuosity, her correctness and purity of playing; in fact, of all the qualities which we have admired on her already on previous occasions. Mrs. Bloomfield Zeisler was rewarded with well deserved applause.—Leipziger Zeitung, January 12, 1912.

Mrs. Bloomfield Zeisler, one of the best pianists of North America, has given us the pleasure of hearing again Moszkowski's E major concerto, for the revival of which we are also indebted to our excellent native pianist, Fritz von Bose. Here we have some virtuosi music of extraordinary good taste. Mrs. Bloomfield Zeisler played this concerto as it should be played, with brilliant virtuosity and great passion. She has achieved in a wonderful manner the task of performing this difficult composition, and the audience applauded her enthusiastically.—Leipziger Neueste Nachrichten, January 13, 1912.

Mrs. Bloomfield Zeisler played Moszkowski's E major concerto with all the spirit, shading, passion and temper that the composer could possibly expect. The beautiful touch of this talented artist is equal to the touch of Concertmaster Wollgandt, who played a solo part of Tschai-

When John Philip Sousa made his first public appearance as a violin virtuoso, he wore his father's shirt, pinned to fit.

Alexander Petschnikoff made the acquaintance of his wife in a German railroad train.

Leopold Godowsky taught at a conservatory in Philadelphia.

Anton Hekking wrote a "Polonaise" for cello.

Moriz Rosenthal ate six portions of caviar at a restaurant in Dantzig, Germany.

One of Rafael Joseffy's repertory numbers was the Henselt concerto, and oftentimes he played his own "Polka Noble" as an encore.

In the New York Morning Telegraph of February 13 is a story of how Madame Galski was called upon at the last moment to take Madame Nordica's place in the Boston "Tristan and Isolde" representation under Weingartner. As the Telegraph puts it breezily:

"Madame Galski yielded at once to the urgency of Mr. Gatti-Casazza's request, and though suffering from a sprained ankle left for Boston on the 1 o'clock train. She arrived at 6, just in time to dress for the performance.

"She was accompanied by her daughter, the Hofrath Gustave Leonhardt and Mynheer Richard Hageman. At Providence she was joined by one of the pianists of the Boston Opera House, who carried a score showing the cuts Weingartner had made in the piece so that the crowds from Natick, Hyannis, Lynn and Squantum should get out of the Opera House before the sarsaparilla bars were closed."

"Are you a theatrical manager?"

"No; I'm a Christian."

Not so dangerous is the female composer of the species.

No wonder that our daily newspapers do not agree on questions of music. Last week a man named Hawley died and left \$40,000,000, or so. An heir was discovered in the person of one Crandell, whose wife was on the point of being released after serving a term in the workhouse at Blackwell's Island. Reporters from the dailies met Mrs. Crandell upon her emergence from prison to obtain a "human interest" story regarding her feelings at being the wife of millions. In describing Mrs. Crandell's appearance, the Evening Mail says: "She wore a black skirt and a checked waist, both the worse for wear." The Evening Sun's description reads: "Mrs. Crandell was neatly, even if cheaply, dressed in a plain blue skirt and white shirtwaist."

Brünnhilde, like other naughty little girls, was put to bed for disobeying.

kosky's Variations. Mrs. Bloomfield's playing gave evidence of great force and bravado, giving to the composition a peculiar charm, which would be difficult for anyone else to imitate. The great artistic value of this performance was appreciated highly by the hearers, and in this instance we actually regretted not to be favored with an encore.—Leipziger Tageblatt, January 12, 1912.

MUSICAL LINCOLN.

LINCOLN, Neb., February 5, 1912.

The fourth students' public recital of the University School of Music will take place Tuesday evening, February 13, at the Temple Theater.

A symphony program was given last Monday afternoon, in the First Congregational Church, before the members of the Matinee Musicale. Mrs. Arthur Gutzmer and Annette Abbott were the soloists, with string quartet; Carrie B. Raymond at the organ.

Ruth Pilcher, pupil of Sidney Silber, will give a piano recital at the Temple Theater, on the evening of February 20.

The Morning Musical Review met Thursday, February 1, with Nora Schee, of College View.

The University School of Music periodical, which will make its appearance each week from now on, will be called The Folio. It will be the aim of this paper to keep the

Suppose the birds had sipped some of Hagen's brew of forgetfulness, and guided Siegfried to Rip Van Winkle instead of Brünnhilde?

Somebody, somewhere, ought to get up and say that Gluck wrote operas because he felt the need of musical expression, and not because he desired to figure as the predecessor of Wagner.

Paulo Gruppe, the cellist, is willing to stand sponsor for this story, told recently in the New York Evening Sun: "One stormy night five years ago down in 'Panhandle' Texas, a white haired boy of fourteen years was the 'star' performer at a concert held in the opera house of one of the frontier towns. Some one in the audience shouted 'Play the "Suwanee River"—all join in the chorus.' 'I cannot play that song,' replied the boy, 'but I will play "The Swan" without the river,' and he played the melody of Saint-Saëns." The boy was Paulo Gruppe.

Sirota, a Warsaw cantor, is booked to give a recital at Carnegie Hall tonight (Wednesday). His program includes Tow l'Hodos, Uwnucho Yomar, Kduschah, Weschomru, Beresch Haschonoh, Besimhon and the "Celeste Aida" aria!

Richard Heuberger's "The Opera Ball," adapted into English, is running at the Liberty Theater, and delighting large audiences with its exceptionally melodious and well made score. Heuberger was a visitor here with the Vienna Male Chorus some years ago and directed that body in some rather staid vocal works of his own. But Heuberger, the composer, seems to lead a double musical life, and "The Opera Ball" is by far his better side. The opening number, the "big" waltz, and the quartet in the last act are worthy of the best Viennese light opera traditions.

It seemed like old times to see Cleofonte Campanini turn around at the Metropolitan during the intermission last night (Tuesday) and look scrutinizingly over the house. Also it seemed like old times to note his incisive beat and hear his firm tempi and delicate orchestral nuances in "Carmen."

After all, the Carmen figure of the popular mind is as much a creation of Bizet as of Merimée.

Theater prices are filling Hammerstein's Opera in London, but do not pay his running expenses. So, somewhat like the general of antiquity, the impresario may well exclaim: "A few more packed houses and I am ruined."

LEONARD LIEBLING.

alumni informed as to what takes place in the school and to print articles from time to time which will be of benefit to the students.

Howard Kirkpatrick's opera "Olaf" will be heard here in the near future. Parts are now being assigned, and it is reported that the work is progressing rapidly.

The Musical Art Club will hold its next regular meeting with Alice Sexton, February 12.

Harry Duboff, one of Carl Frederic Steckelberg's violin pupils, has been having phenomenal success in touring the country as a violin soloist with the Imperial Quartet.

Contracts have just been signed for the appearance of Madame Hesse-Sprotte, on April 17, and Edward Strong, of New York City, on April 25, for song recitals in Lincoln.

The University Cadet Band, under the directorship of Clare B. Cornell, gave a successful concert in the Oliver Theater, on January 26.

Oscar Seagle, of Paris, will give a song recital in Lincoln, February 16, appearing as the fifth number in the Artist Series, followed by Albert Spalding, on March 4.

"The Girl of the Golden West" is booked at the Oliver Theater for February 14.

W. P. K.

BROOKLYN

BROOKLYN, February 13, 1912.

Every time Jan Kubelik, the Bohemian violinist, has played in Brooklyn, the largest concert auditorium in the borough was sold out a week before the concert. When the artist duplicated his drawing powers last autumn, Professor Hooper, director of the Brooklyn Institute, who is surely not guided by any superstitious doctrine, declared with a merry twinkle: "There must be magic in a name that begins and ends with the letter 'K.'" This matter is referred to those who have made a special study of the science of letters and names. According to these wise persons, most of us have been wrongly named by our doting parents and that, they explain (not the parents but the wise scientists), is the reason so many of us are rank failures in life. In the meantime, let it be stated the same Kubelik with the magic name is to give his second concert of the season in Brooklyn, Friday evening, February 16. He will play in the opera house of the Academy of Music, assisted at the piano by Ludwig Schwab. The program for Friday evening follows:

Concerto, D major.....Tschaiowsky
Air.....Bach
Gavotte.....Bach
Havaneise.....Saint-Saëns
Scene de la Csarda.....Hubay
Souvenir de Moscow.....Wieniawski
Humoresque.....Dvorak
Campanella.....Paganini

Alessandro Bonci will sing the following program in the opera house of the Brooklyn Academy of Music, Wednesday evening, February 21:

Se tu m'ami.....Pergolesi
Il pensier.....Haydn
O del mio dolce ardor.....Gluck
Vittoria! Vittoria!.....Carissimi
At Dawning.....Charles W. Cadman
At Parting.....James H. Rogers
I Love Thee So.....Reginald de Koven
Grand aria from Matrimonio Segreto.....Cimarosa
Le desert.....David
Colette.....Chaminade
Sogno (Manon Lescaut).....Massenet
Aspirazioni.....Montefiore
Alla Luna.....Mascagni
Aria, Ch'Ella mi Creda (La Fanciulla del Golden West).....Puccini
Cielò e Mar (Gioconda).....Ponchielli

Last season Bonci opened his first concert tour of America in Brooklyn, and that tour proved one of the most triumphant made by a singer in this country during recent years.

Josef Lhevinne, tone-colorist among the pianists of the day, will visit Brooklyn, Thursday, February 29, and on the evening of that day he is to give a recital in the music hall of the Brooklyn Academy of Music. His program will be announced next week.

The Kubelik, Bonci and Lhevinne evenings are under the auspices of the Brooklyn Institute of Arts and Sciences.

Last night (Tuesday) the Metropolitan Opera Company gave Smetana's charming opera, "The Bartered Bride," at the Academy of Music, the cast including the new German tenor, Heinrich Hensel; Emmy Destinn, Marie Mattfeld, Anna Case, Henriette Wakefield, Adamo Didur, Albert Reiss and Herbert Witherspoon. A review of the performance will be published next week.

Wolf-Ferrari's trio in D major, the Mendelssohn trio in D minor, and Dohnanyi's sonata for piano and cello will be played at the concert which the Philharmonic Trio will give in the lecture hall of the Academy of Music, Saturday evening, February 17. Two more concerts are to follow, on March 16 and April 20.

The Boston Symphony Orchestra's next concert in Brooklyn is scheduled for Friday evening, February 23, with Bessie Bell Collier, violinist, as the solo artist.

Sunday afternoon, February 25, the New York Symphony Orchestra is to give a Beethoven-Wagner program at the Brooklyn Academy of Music, presenting as soloists Gertrude Rennyson, soprano, and Alexander Saslavsky, violinist.

Helen DeWitt Jacobs' fourth annual concert, Memorial Hall, February 8, showed the talented child in good light, and she received encores after everything she played, which included Saint-Saëns' "Rondo Capriccioso," Massenet's "Meditation," "Rondo des Lutins," Kreisler's

"Liebesfreud" and Sarasate's "Introduction and Taran-telle." Her friends applauded in a way that threatens to spoil her; she must realize that only hard work will help overcome slurring and self satisfaction. Others taking part were Lelice Sencon, an excellent pianist; Edna Rothwell, an older and stronger player; Alice Ralph, with a beautiful voice; Eleanore Bennett, reader, and Marjorie E. Jacobs, accompanist.

Grace Hall-Riheldaffer Praised.

Grace Hall Riheldaffer, the Pittsburgh soprano, is rapidly gaining recognition as one of the foremost concert artists of the day. Mrs. Riheldaffer opened her season with a tour with the Bruno Steindel Trio, of Chicago, through the Middle West, followed by an appearance with the New York Symphony Orchestra, when she scored a



GRACE HALL-RIHELDAFFER.

triumphant success before an audience of 3,000 people, responding to many recalls.

Since that appearance Mrs. Riheldaffer has been booked almost solid up to the present, having filled forty-one engagements, twenty-three of which were entire recital programs given from memory. Following are the opinions of some of the critics:

An audience which filled the spacious exposition music hall to overflowing and practically all the seats on the stage greeted... the New York Symphony Orchestra and the soloist Grace Hall Riheldaffer, soprano, last evening. The work of Grace Hall Riheldaffer was a delight. Her voice could be distinctly heard in the rear of the hall even in the pianissimo passages and her diction was excellent. She sang "Die Lorelei" with the orchestra and so insistent was the applause that she was forced to respond, singing the Moszkowski serenata "Neig' dich, O Maid" with great delicacy.—Pittsburgh Dispatch, October 20, 1911.

Grace Hall Riheldaffer is a thoroughly reliable artist with a beautiful voice and charming personality.—Bruno Steindel, cellist and soloist of the Thomas Orchestra of Chicago.

Grace Hall Riheldaffer is a very fair example of what persistent effort coupled with brains, tact and talent will accomplish.—Charles S. Wengerd, Dean Ohio Northern University, Ada, Ohio.

Grace Hall Riheldaffer sang Gounod's waltz from "Romeo and Juliet" and Moszkowski's serenata, showing a delightful pronuncia-

tion of German and Italian and exploiting an even sweet quality of soprano voice with a wonderful compass ranging from middle C to E in alt. Her chromatic scales were faultless.—Cecilia E. Bailey, Science Hill School, Shelbyville, Ky.

Clarence Eddy's Southern Tour.

Clarence Eddy's tour of the South has been very successful, the following press comments testifying to that fact:

Mr. Eddy, with his rare skill, his sympathetic touch, his soulful interpretation and wonderful technic, thrilled and charmed a large audience, made up of the city's representative people and those who are prominent in local musical circles.

Mr. Eddy gives all his force and strength to his work, and he drew from the organ last night strains which seemed to appeal with a tuneful eloquence quite irresistible.—New Orleans Daily Picayune, January 31, 1912.

Mr. Eddy is a master of his instrument. In every phrase of his renditions there was authority and the presence of an individuality in the keyboard manipulation and pedaling was felt in each response of the instrument to the dictation of his conception of the art.

The huge instrument responded to his touch, now like the sweet voice of a child, then like the mighty roar of the ocean. The audience was enraptured by the magical touch and control of the great artist, and those who were not present at the recital last night missed an artistic triumph.—New Orleans (La.) Picayune, January 30, 1912.

The audience, although unable to applaud by reason of environment, gave evidence of its great enjoyment by a pleased rustle at the close of each number.—New Orleans (La.) States, January 30, 1912.

Mr. Eddy proved himself to be a master of exquisite coloring.

All through the program Mr. Eddy proved himself to be a master of the instrument he loves. The program was not altogether classic, but through it all the audience sat as though held in a spell.—New Orleans (La.) Times-Democrat, January 30, 1912.

All of the beauties of the fine pipe organ recently installed in the Third Presbyterian Church were exemplified in the organ recital given last night at that edifice by Clarence Eddy, the celebrated New York organist.

A feature of the concert was the presentation of a pretty bouquet of ferns and violets to the distinguished performer by one of his admirers. Mr. Eddy was much impressed, and said it was the first time in years that he had been so honored.—New Orleans (La.) Times-Democrat, January 31, 1912.

Mr. Eddy has been engaged for ten concerts with Sirata, the famous Russian cantor, in some of the large cities, which, with his own recitals, make quite a formidable list for the balance of February and the first part of March:

February 14—Carnegie Hall, New York.
February 16—Trinity M. E. Church, Urbana, Ill.
February 19—Music Hall, Cincinnati.
February 22—Convention Hall, Buffalo.
February 25—Symphony Hall, Boston.
February 29—Auditorium, Chicago.
March 2—Pabst Theater, Milwaukee.
March 3—Auditorium, Chicago.
March 5—Odeon, St. Louis.
March 6—Christian Church, Fulton, Mo.
March 9—Convention Hall, Pittsburgh.
March 12—First Presbyterian Church, Pottsville, Pa.
March 14—Symphony Hall, Boston.

Arthur Van Eweyk at Milwaukee.

Arthur van Eweyk gave a recital at the Pabst Theater, Milwaukee, Wis., on Monday evening, January 29, which was reviewed as follows:

With a voice still resonant, pliable and reliable and employed by an expert in vocalization, careful in the husbanding of his resources, Van Eweyk's singing is as agreeable as ever, especially in the ballad proper or in German songs of a more serious nature.

Van Eweyk's style of ballad reading is too well known in Milwaukee to need any other comment than the statement that the singer's beautiful baritone was in fine trim on this occasion and the attendant pleasure in listening to his ballads accordingly appreciated throughout the program. If any of his songs elicited greater interest than the other it was a new ballad by Alfred Oberdorfer, a Milwaukee composer evidently far above the average native song writers, and who, as was shown in his ballad, "Gestorben," is one of the few local composers thoroughly schooled in musical orthography, and also an inventor of interesting harmonic progressions.—Milwaukee Free Press, January 30, 1912.

If there were those who came because of loyalty, they remained to be conquered by the best ballad artistry. It was such an audience as Schumann-Heink, or Bispham, or any other world artist might get, who stands secure in the affection of music loving Milwaukee.

Van Eweyk is perhaps most attractive as a singer because he recognizes the limitations of the ballad field. His melody is always surcharged with emotion. It never becomes dull, drab, nor routine. But there is no resort to mannerisms, nor gesticulation, nor simulated feeling for which the human voice has no capacity. In other words, his songs are fundamentally and essentially music, while he permits the crisply enunciated words to carry the message of the song narrative.

Van Eweyk has retained enough of the declamatory style, infused with earnestness, to impress the song story upon his hearers, and with it he provides a vocal embellishment of the most refined, temperamental kind.—Milwaukee Journal, January 30, 1912.

Carolyn Beebe, Popular Soloist.

Carolyn Beebe, pianist, with Edouard Dethier, violinist, gave a sonata recital on February 2 at the Woman's Club, Orange, N. J. Miss Beebe also appeared as soloist with the Olive Mead Quartet on February 10 at a concert given at the Institute of Musical Art, New York.

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Rigoletto," February 6.

A gala night was the "Rigoletto" evening. Tetrassini and Caruso, two magnets either of whom alone can fill the opera house, made it a foregone conclusion that every inch of space would be occupied. In fact, the crowd was of mob proportions. Following is the cast that presented "Rigoletto":

Il Duca	Eurico Caruso
Rigoletto	Maurice Renaud
Gilda	Luisa Tetrazzini
Sparafucile	Leon Rothier
Maddalena	Louise Homer
Giovanna	Marie Mattfeld
Monterone	Paolo Ananlian



HEINRICH HENSEL AS SIEGMUND.

Marullo	Bernard Bégou
Borsa	Angelo Bada
Cepreno	Vincenzo Reschiglian
La Contessa	Helen Mapleson
Un Paggio	Emma Bornigga

Tetrassini, as usual, created a sensation with her wonderful vocal achievements, and Caruso, on his mettle, sang as only he can.

Renaud refrained from exaggerating his role as on previous occasions, and therefore did remarkably well with the remnants of voice left to him.

Much was expected of Madame Homer as Maddalena, but great was the disappointment, as the quality of her tones was not at its best and the enunciation of her Italian did not blend with that of the other artists in the famous quartet.

A better conductor could have been found than Sturani, who in many ways was a handicap to the performance.

"Boheme," February 7.

Riccardo Martin gave a singularly beautiful performance of the part of Rodolfo last Wednesday evening, acting the romantic lover with rare grace, charm and sympathy, and singing Puccini's music with such fine vocal art and so keen a sense of musical characterization that the flaccid and supersentimental measure seemed to assume a dignity which they do not possess inherently. The Martin rendering set the tone for the whole performance, which moved along exceptionally artistic lines, Dinah Gilly putting a world of humor, intelligent acting and carefully finished song into the Marcello role; Bella Alten making an uncommonly picturesque and vivacious figure of Musetta, who sang her banal waltz song with as much circumspection in phrasing and musical enthusiasm as though the number were by Beethoven or Mozart; Andrea de Seguro's now famous Colline impersonation being full of wit, affection and whimsical pathos, with polished vocal delivery to complete the offering; Adamo Didur, a sympathetic Schaunard; and Pini-Corsi making a comical Alcindoro. Geraldine Farrar was the Mimi. Giuseppe Sturani conducted with care and finish.

"Walküre," February 8 (Matinee).

Siegmund	Heinrich Hensel
Hunding	Basil Ruysdael
Wotan	Hermann Weil
Brünnhilde	Berta Morena
Freia	Johanna Gadske
Fricka	Margarete Matzenauer
Helmwig	Rita Fornia
Gerhilde	Lenora Sparkes

Ortlinde	Rosina Van Dyck
Rossweisse	Florence Wickham
Grimgerde	Henrietta Wakefield
Waltraute	Margarete Matzenauer
Siegrune	Marie Mattfeld
Schwertleite	Mary Jungmann

Conductor, Alfred Hertz.

The second of the "Ring" cycle operas presented many interesting features, chief among which were the impersonations of Heinrich Hensel and Berta Morena. The new German tenor was in full command of his wide vocal resources and blended them into his action with a superb sense of the fitness of things. When he made his first appearance upon the scene he gave a vivid impression of being the hunted man and did not, as so many other Siegmunds do, reflect a demeanor perfectly self possessed nor reveal an evident desire to let the text do the story telling, unaided by appropriate tonal color or mood suggestion in the vocal delivery. His narratives to Sieglinde and Hunding were thrilling examples of dramatic intensity in song, their deep emphasis being made even more manifest through the tender sentiment and yearning lyricism which Hensel breathed into the "Winter Stürme" song at the close of the first act. Truly impressive and of affecting sincerity was Hensel's version of his meeting with Brünnhilde, his defiance, his noble resignation and his heroic determination, each mood being delineated with real histrionic insight and power.

Berta Morena's Sieglinde is not new to New Yorkers, and has been acclaimed previously as one of the commanding portrayals in the Wagnerian annals of this metropolis. The role requires, before all things, loveliness of appearance and charm of voice, then gentle womanliness and thoroughly human appeal. All those requisites are Madame Morena's in generous measure, and she gave of them freely and fully last Thursday afternoon, making her Sieglinde contribution a joy to the soul of even the most fastidious Wagner enthusiast. Plasticity and grace in gesture and masterful command of tone production and the entire gamut of emotional inflections again were striking features of the Morena performance. She has made the Sieglinde character her own and is one of the Wagnerian impersonators who may be said unreservedly to represent the exact ideal Wagner had in mind when he penned the music and fashioned the actions of the most sympathetic of all that composer's heroines.

Johanna Gadske's Brünnhilde was up to the elevated standard which she has established in her many appearances here as the warrior maiden and she set forth with subtle understanding the transitions from the godlike to the human aspects of the role. Vocally, Madame Gadske was in full plenitude of her powers, and sang with freshness, vim and moving earnestness.

Margarete Matzenauer, as Fricka, lacked the necessary vigor and relentlessness of demeanor, but was by far too explosive in her vocal utterance. As Waltraute Madame Matzenauer lacked the sympathetic touch entirely.

Hermann Weil's Wotan was majestic, broadly conceived, acted with many touches that betokened deep insight into the Wagner "Nibelungen" scheme, and sung in sonorous and musical fashion. All in all Weil surprised those auditors who had noted his very much less effective Wotan in "Rheingold."

Basil Ruysdael gave a finely wrought study of Hunding, bringing to light all the grimness, inflexibility and evil purpose which are the mainsprings of that forbidding personage's doings. The Ruysdael voice responded splendidly to the most rigorous demands.

The Walküre maidens were represented in full throated vocal splendor by the incumbents of those picturesque roles.

Alfred Hertz conducted with a degree of willingness that brimmed over occasionally and splashed the soloists.

"Armide," February 8.

The second performance this season of "Armide" enlisted the services of the same cast as that of December 16, with the exception of Madame Matzenauer, who was replaced by Madame Homer in the part of La Haine, much to the former's advantage. Madame Fremstad, recovered from her recent indisposition, sang with great richness of tone, dramatic intensity and verve. She dominated the performance, giving an interpretation which must, in justice, be recorded as one of the most satisfying and finished this artist has placed to her credit. She rose splendidly to every requirement, both dramatically and vocally and invested her work with convincing fervor. Her costumes were marvels of beauty which she carried with grace and dignity. Of the other feminine roles those which were satisfactorily treated were Lucinde and Un Plaisir (Alma Gluck), Sidonie (Lenora Sparkes) and Une Naiade (Marie Rappold), the lovely quality of whose voices added

much to the charm of the vocal passages entrusted to them by the composer.

Caruso, Amato, Gilly, De Seguro, Reiss and Bada gave their familiar and artistic characterizations of Renaud, Hidraot, Ubalde, Aronte, Artémidore and Le Chevalier Danois, respectively. The scenery was most lavish and the stage pictures were uncommonly beautiful. Toscanini led with rare skill and made this eighteenth century music sound as if it had been penned but recently.

Gluck was a reformer in a double sense. He overthrew existing forms and himself outgrew his original ambitions. As a result he created not only an entirely new form of dramatic art but improved and developed that form as the new ideals dawned upon him. His claim to immortality rests not so largely with those ideals—for others had similar conceptions—but because he was the only one who had the genius to embody them in a series of works, in themselves examples of great beauty and power, so as to command universal attention. Gluck was not only a reformer and a creator but a pioneer. He blazed new paths into which those who followed gladly turned and thereby closed forever the old road. Having followed the fashions



BERTA MORENA.

of the age for the first half of his life he saw the futility of such methods for the proper clothing of dramatic ideas. Thus the text became superlative and he raised it to primary importance. For this reason his work assumes the nature of modernism.

Though a period of fifteen years intervened between "Orfeo ed Euridice," with which he took his first step upon the new path, and "Armide," which, with "Iphigenie en Tauride," represents the consummation of his powers, there is an astonishing dissimilarity. The earlier work is more melodious, and therefore more appealing to those who have not followed carefully the evolution of Gluck's ideas. The organic union of the drama and music is not thoroughly developed in "Orfeo," but in "Armide" the acorn has grown into the oak, and it is to it that Gluck's successors went for guidance. Hence its enduring value.

In "Armide" there is much that does not coincide with modern ideas, and in order to obtain the full value of the performance it is necessary to hear it with ears and minds more or less attuned to the past. Those who fail in this miss the work's significance as well as its artistic beauty and purport and so forfeit the right to behold the vision. That "Armide" is and always will be a source of artistic enjoyment is proved by the interest taken in its revival, and with so excellent a presentation as that given at the Metropolitan it can scarcely fail to become a fixture in its repertory.

"Lobetanz," February 9.

With the repeated hearings of this opera the impression of idyllic charm cast by the two openings acts, in which both text and music dovetail so delightfully, is enhanced once the proper perspective is established. The music is light and fanciful and therefore charming in its own particular genre. Thuille becomes diffuse only when he wades out of his depth in endeavoring to furnish serious music for the lugubrious prison scene. But surely even this malapropism may be forgiven a composer who furnishes so much that in itself is pure and wholesome. The cast remains the same as before, so that the excellent work of Messrs. Jadlowker, Hinshaw, Ruysdael, Witherpoon and Murphy—forming part of the fine ensemble with that of Mesdames Gadske, Sparkes and Case—helped make a performance of brilliant merit, much enjoyed by the large audience present. Alfred Hertz conducted.

"Orfeo," February 10 (Matinee).

Four talented and attractive women, whose daily speech is the English language, once more united in the performance of Gluck's "Orfeo" (Italian version) at the Metro-

politan Opera House Saturday afternoon of last week. Louise Homer appeared as the intrepid Greek singer; Marie Rappold was the beautiful Euridice; Leonora Sparkes was Love, and Alma Gluck the Happy Shade. Now that the elite musical world of New York has manifested a substantial interest in two Greek operas ("Orfeo" and "Armede"), might it not be worth while to consider the revival of other operas by this master composer? At least, the experiment would be no more costly than producing modern works that have far less claims upon the purses and receptivity of the musical community. "Iphigenie en Tauride," which was Gluck's last great opera, is a work that New Yorkers would be eager to hear, if mounted with the completeness of detail shown in "Orfeo" and "Armede."

Perhaps some persons who have especially enjoyed the performances of "Orfeo" at the Metropolitan are not aware that Gluck revised the opera twelve years after its premiere at Vienna in 1762. In the revised version, produced in Paris in 1774, the role of Orfeo was written for a tenor; but nearly a century later (1859), Berlioz, recognizing the need for it, restored the contralto part in order that it might be sung and acted by Pauline Viardot-Garcia. In 1859, when revived in Paris, with Madame Viardot-Garcia as the classic hero, "Orfeo" scored a phenomenal success, and fickle as the Parisians are supposed to be, the opera has held a permanent place in their repertory ever since.

Evidently, from the liking which New Yorkers have evinced for "Orfeo," it is now held in that esteem which indicates that the classics in the operatic annals, as in the symphonic realms, are preferred by the rising generation to the mass of modern compositions which only add to the confusion as to the purpose music plays in a liberal education. Like the Mozart operas, Gluck's "Orfeo" is the creation of a genius, and a genius writes for all time. Although written more than 150 years ago, "Orfeo ed Euridice" is stamped with the vitality that seems as modern today as it did in the eighteenth century, when Christoph Willibald Gluck was held up as a daring innovator.

Last Saturday afternoon, with Toscanini as the musical director, the beauties in the score were brought out in a manner that defied criticism. The orchestra and chorus, under the guidance of the Italian leader, earned as much glory as the principal singers. The highest praise must be given to the men who posed for the groups in the opening scenes of the first act, where Orfeo laments the death of his beloved mate. The first chorus, "Ah! If in This Tranquil Grove," was again sung with the tone blending and phrasing of a Musical Art Choir. Whatever shortcomings may be charged to the present management at the Metropolitan, not a word of disapproval can honestly be said against the chorus, for it is the best ensemble ever heard in an opera house in America. Not only is the tone quality of the chorus superb, but its diction, phrasing and grace of movement, the body of choristers surpasses some of the stars.

Madame Homer was in good voice last Saturday, and she was handsome to look upon. The defects of her singing seemed less marked, but, as usual, her enunciation was indistinct. The American prima donna contralto again introduced the "Divinites du Styx" air from "Alceste" at the close of the first act, after which Orfeo seizes his lute and begins his perilous journey in quest of the lost Euridice.

Marie Rappold's voice and style, always so winsome and feminine, seemed at their best in this performance. She appeared more dramatic than on other occasions in the fervent duet where Orfeo, still fearing the wrath of the gods, refuses to gaze upon his wife. Madame Rappold has done no more effective singing this winter than she revealed in such numbers as "But, Heaven! No More I Feel Your Hand," "A Single Look, I Implore," and "But Why Does He Persist?"

Miss Sparkes repeated her pleasing impersonation as the God of Love. Miss Gluck's singing in the third act (the "Elysian Fields"), has become a feature of this performance. "This Lawn, Always Green," was once more sung in a voice of silvery timbre and a tone quality that recalled an abode where mortal man does not exist.

The ancient Greek dances, with Marcelle Myrtil as the premiere, were done with infinitely more grace than heretofore, and quite worthily. Mlle. Myrtil was allowed to share in the curtain calls after the third act, with Mesdames Gluck and Homer.

"Siegfried," February 12 (Matinee).

The third performance of the matinee "Ring" cycle was witnessed by a huge audience, the Lincoln's Birthday holiday making it possible for many members of the sterner sex to avail themselves of the opportunity of attending the "Siegfried" production.

Wagner's poetic and ravishingly beautiful "Siegfried" had this cast to interpret it:

Siegfried	Heinrich Hensel
Mime	Albert Reiss
Der Wanderer	Putnam Griswold
Elberich	Otto Goritz
Fafner	Basil Ruysdael

Erda	Margarete Matzenauer
Brünnhilde	Berta Morena
Stimme des Waldvogels	Bella Alter

Conductor, Alfred Hertz.

When William Guard, the genial press representative of the Metropolitan Opera Company stepped out before the curtain just before the opera began and announced that Carl Burrian was indisposed and that Heinrich Hensel had consented to enact the role of Siegfried in Mr. Burrian's stead, a murmur of expectancy and joyous anticipation arose. It is scarcely necessary to state that nobody was disappointed.

From his first appearance to the final note of the love scene between Siegfried and the awakened Brünnhilde at the close of the opera, it might truthfully be said, and this, too, with all due respect to the whole cast, that Heinrich Hensel dominated the stage and quickly brought the audience to realize that in voice and appearance one of the greatest Siegfrieds known to New York opera habitues was on the boards.

This was Mr. Hensel's initial Siegfried appearance here, and let it be recorded that another triumph has been added to his list at the Metropolitan Opera House. At the close of each act the audience insisted upon bringing the magnificent artist before the curtain many times to bow acknowledgment to the plaudits.

Every scene was invested with its full degree of significance, and not a light or shade was missed by Hensel, who seemed to be the very embodiment of the forest hero. The song at the forge was delivered with stirring eloquence; the encounter with Fafner, as the dragon, was a masterpiece of dramatic delivery and acting; the scene with Wotan in the last act, and the final love episode with Brünnhilde were impressive in the extreme. The present writer overheard a veteran opera attendant remark enthusiastically after Hensel had been called before the curtain about a dozen times following the first act: "The greatest and handsomest Siegfried since Alvaro."

Putnam Griswold was a stately Wotan, and his glorious bass voice rolled out over the big audience with organ-like resonance. Not only is Mr. Griswold a superb vocalist, but he also is an actor of unusual capacity as well. His mocking laughter at Mime was gruesome and thrilling in the extreme. The scene of the questions in the first act was made most dramatically impressive by Mr. Griswold, as was also the scene at the cave of the dragon. He was superb, too, in the episodes between Erda and Siegfried. Griswold is a fine artist and a rich prize for any great opera house to possess.

Berta Morena made a lovely picture as Brünnhilde, and her voice matched her appearance. She depicted the various moods of goddess and woman with complete art, and in the final duet with Siegfried, rose to majestic vocal and histrionic heights, sharing in the triumph with Heinrich Hensel.

Bella Alten sang the message of the bird to Siegfried with a sweet and pure voice that was delightfully and artistically satisfying.

Margarete Matzenauer's brief appearance as Erda served to reveal the fact that she was not in particularly good voice.

Albert Reiss gave another finished performance of the wicked and repulsive Mime. Basil Ruysdael made of the dragon, Fafner, a formidable looking but rich voiced creature. The dreadful threats and grunts delivered via megaphone were in accordance with all the traditions regarding the "huge worm," whose steam escapement at the nostrils worked splendidly on this occasion.

Alfred Hertz was a demonstrative conductor, but the orchestra did fine work under his busy baton.

"Ariane et Barbe-Bleue," February 12 (Evening).

A musician's opera, or a work that appeals only to the connoisseur of art, is not likely to hold the interest of a fashionable Monday night audience at the Metropolitan Opera House. At the second performance of this season of the Dukas-Maeterlinck music drama, one third of the parquet seats were unoccupied when the final curtain fell at 10.50 o'clock. There were just fourteen persons in the parterre—eight on the even side and six on the uneven side of the gilded horseshoe. During the second act, many persons left, and so it continued until just about half a house remained to hear the third act. Such restlessness on the part of the majority of listeners does not contribute to the enjoyment of those who know and know they know.

The Dukas score is one that fills with a thousand and one ideas the mind of the man who can think musically. It is a remarkable creation, showing what a serious and profound musician can do with the modern orchestra. The symbolism of the story is, perhaps, too obscure even for some of those who sincerely admire the vari-tinted orchestra with its infinite dramatic purpose and expression. Ariane, the sixth wife, whom Blue Beard dares not treat as he did the other five, leaves him, while the abused quintet, rescued from a dungeon by No. 6, refuse to leave his domicile. What lesson is this intended to convey to the feminine world, which at the present time is stirring up a sex revolution? Are the five who remain submissively in Blue Beard's house supposed to represent the old-fashioned

woman—the woman of the past, who seemed to acquiesce in the theory that a woman, a dog and a certain kind of tree were better for being beaten? Ariane, by her courage and resolution, on the other hand, apparently stands for the type of emancipated woman who quickly leaves a man when she finds him unworthy. The meaning of all this is left to the imagination of the individual. Some day the general musical public may awaken to the fact that "Ariane et Barbe-Bleue" has a well defined mission and that men and women may add to their store of philosophy by absorbing the symbolic meanings of the author. Until then, the opera, or music drama, will be enjoyed by the few while it is caviare to the many.

Miss Farrar was in good form, and repeated her rather strenuous impersonation. Madame Matzenauer, as the Nurse, did not declaim her phrases as eloquently as her predecessor in the part, nor did she lift it to real importance. Leon Rothier's portrayal of Blue Beard could hardly be improved. Jeanne Maubourg surpassed all her previous efforts at the Metropolitan by her work as Selysette, one of the wives. The others were: Leonora Sparkes, Henriette Wakefield, Rosina Van Dyck and Lucia Fornaroli. Georges Bourgeois, Bernard Bégue and Basil Ruysdael reappeared as the peasants who sought to avenge the wronged spouses. Toscanini, the director, dominated as usual in keeping the performance within the bounds of masterly achievement.

PHILADELPHIA OPERA.

PHILADELPHIA, February 13, 1912.

The return of the Philadelphia Opera Company (the Chicago name is omitted by the management on program and boardbill) drew only a small audience to the Metropolitan on Monday evening, February 12, when Nougues' "Quo Vadis" was presented by a mediocre cast. Charles Dalmores was announced as Vinicius, and though no slip had been given out, he was replaced by Guardabassi. Wittkowska also was absent from the cast, though her name had been inscribed on the program, and the reason is easy to understand, since part of the second act has been cut out and Poppée is only a dumb queen who appears but does not sing. The role now is entrusted to the ballet directress, Marie Jung, who carried herself with dignity. Jenny Dufau as Lygia, did some creditable things without overtaxing her singing apparatus, which she does not always use to best advantage. Zeppilli, in good form, gave a little eclat to the dull performance, and Clarence Whitehill as Petrone, Huberdeau as Pierre, and Nicolay as Demas were excellent. Dufranne made a Hebrew of Chilon; probably he thought he was singing the "Tales of Hoffmann."

Charlier conducted with spirit, and Alman's mise-en-scene was adequate, even if the light effects were defective. J. Darwin Houck traveled from Chicago to appear as Ursus, a part he has made famous by his gigantic stature, and after the second act he was called before the curtain. (Chicago papers please copy!)

"The Jewels of the Madonna" ("Gioielli della Madonna") will have its first hearing in Philadelphia, Wednesday evening, February 14. On Friday, February 16, the "Tales of Hoffmann" will be given; on Saturday afternoon, "Cendrillon," with Mary Garden in her beautiful creation of the Prince Charmant, and the first week will end with "Traviata," Zeppilli in the title role and Bassi as Germont, Jr.

MUSIC IN NEW ORLEANS.

NEW ORLEANS, La., February 8, 1912.

The recital of Lena Little held at the residence of Mrs. R. W. Rogers was one of the most artistic affairs of the season. Never has the versatile contralto been heard to better advantage. With a vocal mastery of the highest order, she sang twenty-two songs ranging from Gluck to MacDowell, and it may be truly said that the program seemed all too short. Miss Little sings with equal facility in French, English, Italian and German, and has such a perfect art that one cannot but understand the import of the song interpreted, whatever be the language in which it is sung. There are few singers before the public who can hold an audience as can this accomplished artist. Mary V. Moloney, recognized as this city's foremost professional accompanist, supported Miss Little admirably.

The Southern Choral Club will give its first concert on Monday next at the Colonial Theater. Robert Lawrence, the well known baritone, is the musical director and founder of the club, which now numbers 140 women. Mr. Lawrence has selected a very attractive program composed entirely of works by women composers of world wide fame.

The Flonzaley Quartet will be heard for a second time in this city Monday, March 4, under the auspices of the Saturday Music Circle, of which Mrs. Mark Kaiser is president. The event is regarded with interest by all who appreciate chamber music of the finest type.

HARRY B. LOEB.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

That the opera season is already on the wane was betokened by several farewell performances this past week. The half-way point of the twenty weeks of opera has been well passed, and plans for other years are in the air.

The season's good-byes have been said to the chic and graceful Zina Brozia, to the marvelous vocal art of Madame Tétrazini, and to the admirable song of Constantino. This next week is to see in addition to two performances of "Tristan" under Weingartner, the American debut of Lucille Marcel, who is to make two appearances, at both of which Weingartner is to direct the orchestra. Further, Emma Calvé is to sing in "Carmen," February 24, and later Mary Garden is to give her version of Bizet's gypsy. So the season still holds much of promise.

"Manon," February 5.

The repetition of Massenet's opera brought with it the last appearance here this season of Madame Brozia. The entrancing art of this charming singer, made known to us at the opening of the season in "Thais," and revealed in fuller measure in her impersonations of Marguerite and Mini, prepared us for the exquisite Manon she made of the heroine in the tale of the Abbé Prevost.

By her temperament and by her art, Madame Brozia should be an ideal Manon; and so she proved. The sweet lyric qualities of her voice were admirably suited to the graceful measures of Massenet's score. In her acting she was at all times guided by a fine understanding of the character of the faithless sweetheart of Des Grieux. The vain and pleasure loving country maiden was finely suggested, her eyes and desires irresistibly drawn by the pretty actresses and their gay attire in the courtyard of the inn at Amiens. In the scene at St. Sulpice, her ardent pleading revealed the sincere love that she had at heart for Des Grieux, just as her elaborate and seductive attire indicated the estate at which she had arrived since her separation from her first lover. In the final scene the death of Manon became truly affecting by reason of an art that was as sincere as it was simple.

M. Clement has the instinctive feeling for the eighteenth century, its mind and its manners, so that in such roles as that of the Chevalier it becomes one of the fine features of his characterizations. In the least matters of carriage or gesture, M. Clement suggests perfectly the polished gentleman of the ancient regime. He was in even better voice than at the first performance of "Manon." The music in the seminary scene was delivered with fire; yet, even in moments of the greatest dramatic intensity, his tone was of the golden purity that distinguishes this singer's wonderful art.

A delightful fop was the Guillot of M. Leo, and M. Riddez made much of his part of the rascally brother of Manon. The other roles were as at the first hearing, and were all in capable hands. Andre-Caplet conducted with his accustomed skill.

"Aida," February 7.

Aida Carmen Melis
Amneris Maria Gay
Una Sacerdotessa Florence DeCourcy
Radames Giovanni Zenatello
Amonasro Antonio Scotti
Ramfis Jose Mardones
Il re A. Silli
Un Messaggiero Ernesto Giacomini

A particularly good version of the Verdi opera gave much pleasure to the large audience. The various impersonations were all familiar ones, but everybody seemed to be in good spirits and in good voice, including that important factor, the chorus, upon which such a large responsibility lies in this work. There was life in the baton of M. Conti, as there was in the toes of the graceful corps de ballet.

Madame Melis is illusively suggestive in the role of the Ethiopian captive by her very physical appearance, with her languorous movements and dark rich coloring. The heroic Radames of Zenatello and the regal Amneris of Madame Gay have become established features at the Boston Opera and have received warm praise many times. In the role of Amonasro, Mr. Scotti's dramatic art stood him in good stead.

"Mignon," February 9.

Filina Luisa Tétrazini
Mignon Fely Dereyne
Frederic Jeana Swartz
Wilhelm Meister Edmond Clement
Laertes D. Leo
Lothario L. Rothier
Giarno Gaston Barreau
Antonio Pierre Letol

Even standing room was at a premium at the second performance of Ambrose Thomas' mellifluous opera. The magic that lies in the name Tétrazini had done its work, proving that in Boston as elsewhere this miraculous singer is the greatest magnet on the operatic stage. It matters little what she sings. The throngs would come were she announced to sing the diatonic scale in the several keys, with a few trills as intermezzi.

At this, her final appearance at the Opera House for the season, Madame Tétrazini was in fine voice, and fairly revelled in the brilliant, light hearted music. The "Polonaise" sparkled with unwonted fire. She was, too, a dainty figure as the gay Philina, and radiated a charm and archness that was a highly appropriate background for her vocal floriture.

M. Clement sang Wilhelm's music with his usual superlative art, and carried himself with that easy grace that so distinguishes his stage presence. Miss Dereyne was again the familiar appealing figure of the waif among the gypsies, and sang with marked intelligence and feeling, especially in the final scene.

The other parts were allotted as before. Miss Swartz, as Frederic, took her gavot with good effect, M. Leo was an exponent of refined comedy as Laertes, and M. Rothier lifted the old harpist from the ranks of operatic bores and made him an impressive figure.

The careful conducting of Mr. Goodrich and the effective settings and good stage management completed the ensemble in making the entire production a highly pleasurable one, even if the Thomas music does seem a bit wrinkled and at times tedious.

"Faust," February 10 (Matinee).

Elizabeth Amsden was heard in Boston for the first time in the role of Marguerite. The undoubted vocal powers of Miss Amsden were made known at her appearances in "Aida" and "The Girl of the Golden West." The same qualities of wide compass, rich tone and ample resonance distinguished her singing of Gounod's music. Again was noted her ability to retain the power in her tone even when the vocal line rose to considerable height, as in the final trio; but there were revealed no distinctive powers in the matter of tonal coloring. Especially in the quieter moments there was a tendency toward the monotonous. In her acting, Miss Amsden was often moving, but was as often lacking in the grace and freedom which the role continually demands.

The perfection of Zenatello's lyric art in the title role has been recounted before. His singing and acting are both marked with the sincerity that comes only to a great and versatile artist who has devoted himself to a thorough understanding of an impersonation in all its aspects.

The vivid characterization of Vanni Marcoux remains a masterpiece of dramatic art that must stand out as one of the striking features of the present season of opera. This is a Mephisto to grip the imagination as he reels off the "Golden Calf" song and to draw the skin tight about the scalp as his harsh laughter sounds in the garden at the sight of the enamored lovers.

Among the others in the cast, the only change to be noted is the reappearance of Miss Swartz as Siebel, which has always been a pleasing role for her. Andre-Caplet again succeeded in keeping the ebullience of the chorus in Acts I and III at bay.

"Boheme," February 10 (Evening).

Mimi Madeleine d'Oligé
Musetta Maria Camporelli
Rodolfo Florencio Constantino
Marcello Rodolfo Fornari
Colline Jose Mardones
Schaunard Attilio Pulcin
Benoit Luigi Tavecchia
Alcindoro Luigi Tavecchia
Pargipol Luigi Cilla
Un Doganiere Bernardo Olshansky

It was in a favorite role, indeed, that Mr. Constantino said his adieu for the season. Repeated curtain calls after Act III brought out all the principals. The smiling tenor was presented with a laurel wreath and with flowers, and in response to unceasing calls finally appeared alone to acknowledge the enthusiastic plaudits.

This was the first appearance of Mlle. d'Oligé in a leading role. At a recent Sunday concert she had been heard in some of Mimi's music and to good effect. At this performance her light lyrical voice, in conjunction with the quiet sincerity of her acting and her suggestive slenderness of figure, made it an easy task for her to recreate the frail and piteous figure that the Bohemians loved and lost.

L. A. B.

METROPOLITAN SUNDAY CONCERT.

The thirteenth Sunday night concert at the Metropolitan Opera House, New York, brought forward Kathleen Parlow, Olive Fremstad, Léon Rothier and Dimitri Smirnoff. In spite of a counter attraction at the Hippodrome, there was a large audience present, and, on the whole, the concert was one of excellence.

Miss Parlow is developing with astonishing rapidity. She plays better than she did a year ago, even six months ago. She is fast approaching maturity, and already has earned a commanding place among the best violinists of the day. If she continues the expansion of her powers at the present rate she will, before long, make even the greatest look to their laurels. The Paganini D major concerto is not the most effective vehicle she could have chosen for the display of her talents, as it offers little of those qualities which appeal strongly to audiences and affords the player scant opportunity to make the violin sing. Its chief mission is to enable one to display technic. Miss Parlow met every requirement superbly, and delivered the message in magnificent style. The difficult cadenza was given in bravura fashion, and evoked a storm of applause. Her reception was so big that she was compelled to add Schumann's "Abendlied," exquisitely played. In the second half of the program she gave a sublime rendition of Tchaikovsky's "Meditation," and dashed off a Wieniawski polonaise most brilliantly.

Madame Fremstad presented a radiant picture, and sang with vocal opulence and charm of manner. The "Dich theure Halle," from "Tannhäuser," was done so well as to create the desire to hear her in the part of Elizabeth. As an encore she gave "Les Filles de Cadix" with much chic and delicacy. Later, she was heard in four Norwegian songs, which were naturally anticlimactic.

Smirnoff essayed Rodolfo's narration from "La Bohème," but his ineffective style of delivery, his lack of interpretative ability, and his bad method of vocalization compelled him to make this saccharine aria merely a travesty. Some singers object to having their faults and shortcomings exposed; but it is not the duty of the reviewer silently to overlook such poor work as that of Smirnoff. Apparently he is ignorant of the very fundamentals of vocalization and does not seem to understand how to form or how to produce tones correctly. Therefore, his vocal emission is unpleasant and his efforts border on the puerile. There was not a single element in his interpretation worthy of commendation, and he added to his other defects by singing frequently out of tune. He took an encore, electing Turridu's aria from "Cavalleria Rusticana" to piano accompaniment. The less said about this the better. It was an excruciating bit of auricular torture.

Léon Rothier was heard in the cavatina from "La Juive," a dismal thing, and gave a weak interpretation of "The Two Grenadiers." The most interesting instrumental feature of the concert was a new suite, "In Holland," by Christian Kriens, played for the first time in America. It is well written, finely conceived, nicely scored, melodious throughout, and abounds in beautiful themes and delightful harmonies. The four sections, "Morning on the Zuyder Zee," "The Dutch Mill," "Evening Sounds" and "Wooden Shoe Dance" were very characteristic, each skilfully wrought and artistically developed. Especially lovely was the third and extremely catchy the second. This is a work that deserves a place on programs and should speedily make its way into many concert halls. The composer was forced to bow his acknowledgments repeatedly from the chair among the first violins.

The orchestra further played the overture to "Mignon" and the march from Gounod's "Queen of Sheba." Josef Pasternack led with taste and discretion, and supplied excellent accompaniments. Here is a young man who will bear watching. He is forging to the front with seven-league strides, and it would not be surprising to find him, one of these days, conducting an opera. He will be an improvement upon some who have essayed and do essay, that task here.

Leo Ornstein at Mt. Holyoke College.

Leo Ornstein's manager writes as follows about this recent appearance:

When playing his last number, the "Valse Caprice" by Rubinstein, the lights in the hall went out and Ornstein finished it in the dark without a false note. It is a well known fact that Rubinstein himself could not play this valse faultlessly, it containing tremendous difficulties.

A letter received by Ornstein's manager from Prof. W. C. Hammond of Mt. Holyoke College says:

We were delighted with his playing. I don't know when I have enjoyed a piano recital more than his recital last evening. We shall want him again at Mt. Holyoke if possible at end of this season. Some twelve years ago we had Gabrilowitsch when a very young man gave a recital at Mt. Holyoke College and I think this young man's work was quite on par with Gabrilowitsch at that time. Unless something happens to him he is bound to stand up with the big ones.

Sincerely yours,
(Signed) W. C. HAMMOND.

GRAND OPERA IN MONTREAL

MONTREAL, Canada, February 9, 1912.

The company returned from Quebec last Sunday after one of the most successful engagements that have been known in that city. The critics were unanimous in their praise of the work of the company, and, night after night, during the week, crowded houses greeted the artists. The Quebec audiences were particularly enthusiastic over "Rigoletto" and "Madame Chrysanthème," the latter being produced in that city for the first time in this country on February 2.

Some of the most brilliant performances that have been given here this year were witnessed during the last week by audiences that were disappointingly small. On Monday evening "Louise" was presented for the fourth time this season, and at no previous presentation of this work have the cast, chorus and orchestra done such satisfactory work. There was one slight change from the ordinary cast. M. Sterlin appeared in the small roles usually sung by M. Stroesco, and proved to be a satisfactory substitute.

Leroux's "Le Chemineau," with cast unchanged from the last presentation, again proved profoundly interesting to the fair sized audience who attended "His Majesty's" on Tuesday evening. This production is one of the most satisfactory that the company does.

"Tosca" was given for the last time this season on Wednesday evening, with Signor Fornari, of the Boston Opera Company, in the role of Scarpia. Signor Fornari added to the excellent impression which he created earlier in the season, when he appeared as Figaro. Madame Ferrabini and Signor Colombini appeared, as usual, in the two remaining principal roles, and sang and acted with even more than usual beauty and skill.

On the same evening Beatrice Bowman, by consent of the Opera management, appeared in recital in Windsor Hall, and was assisted by Mary Cracroft, the English pianist. The concert was given in aid of the University Settlements, and was a most successful one. Miss Bowman proved as delightful an artist on the concert platform as she is on the operatic stage. Her renderings of Arne's "Lass with the Delicate Air" and Debussy's "Man-

doline" were exquisite, and the "Fors e lui" aria from "Traviata" was sung wonderfully. Miss Cracroft played a portion of the Chopin B flat minor sonata and a group of small pieces. Miss Cracroft's talents were shown most clearly in the small pieces, which were done with the utmost delicacy and beauty.

On Thursday night Messenger's "Madame Chrysanthème," which proved mildly entertaining, was produced for the first time in this city with the following cast:

Chrysanthème Madame Lapalme
Oyouki Madame Choiseul
Madame Prune Madame Riviere
Pierre M. Sterlin
Yves M. Bonafe
Kangarou M. Allan

Conductor, M. Hasselmans.

Madame Lapalme, almost unrecognizable in her Japanese make up, did delightful work in the title role. Her acting was altogether charming, and while there are roles more suited to her voice, she concealed this with the greatest art. After her "Air" in the third act she received unbounded applause.

Madame Choiseul was most attractive as Oyouki, and sang admirably. It was another success for this young Canadian artist, who has been doing such excellent work in small roles all season.

Madame Riviere as Madame Prune was well cast. She again proved to be a comedienne of resourcefulness.

The music does not make heavy demands on M. Sterlin's voice, and he sings it splendidly. Otherwise the role is not particularly suited to him.

M. Bonafe has not been heard very frequently this season, and it seems almost a cause of wonder why this should be so, as his voice is of most beautiful quality.

M. Allan learned the role of Kangarou in a couple of days, and yet it proved a wonderfully clever sketch. This is not the first time within the last few weeks that this talented artist has learned a role at short notice and appeared to great advantage in it.

M. Hasselmans conducted with considerable skill, and the chorus was fairly satisfactory, while the mountings were splendid throughout. E. STANLEY GARDNER.

Beethoven Maennerchor in Bermuda.

The Beethoven Maennerchor, of New York, recently went on a trip to Bermuda. Their concert at the Opera House was described in The Colonist of January 26 as follows:

Music lovers in Bermuda have every reason to be grateful for the visit to the island this week of the Beethoven Maennerchor of New York, for at their concert in the Colonial Opera House on Tuesday evening they gave their audience such a feast of music that made many express the hope that their visit could be prolonged in order that the opportunity might arise of hearing them again. In anticipation of a treat one of the largest assemblies that has filled the Opera House since its erection had gathered to meet the Choir. Every seat could have been sold twice over, and to meet the demand extra chairs had to be placed wherever possible, while many gladly paid for standing room only. The attendant confusion was somewhat disconcerting during the opening of the program, but allowance must be made for this in view of the fact that it all meant additional help for the Soldiers' and Sailors' Home, to which the Choir very kindly gave the profits of the evening.

There were doubtless many in the audience who were not sufficiently conversant with German to fully appreciate the merits of the interpretations, as with the exception of a few items the program was entirely in this language, but the singing alone was enough to give them pleasure. The program was principally composed of choruses for male voices, and they were rendered under the direction of Herr Emil Rysl, who possesses a keen perception of the requirements of the music and an executive command of means that resulted in a most impressive performance. The Choir sang with an intensity and attention to detail which drove the meaning of the words home with convincing sincerity.

Amid so much that was excellent it is difficult to be invidious, but one cannot refrain from singling out for particular praise the chorus "Vespers," by Beethoven, and "Theure Heimath" ("Dear Fatherland"), by J. Cromer. In these as with the remainder of the items the director had the Choir in full sympathy with him that their singing was met with rounds of applause and only the length of the program prevented the demands for encores being complied with. The American portion of the audience were especially pleased with the singing of several of their favorites such as "Dixie Land" and "My Old Kentucky Home."

Walter Klauke was the possessor of a fine baritone voice. He sang the first address of Wolfram from Wagner's "Tannhäuser" with a most dramatic effect. This was followed by Schumann's song "The Two Grenadiers," in which the musical tone quality and the finish of his voice were very prominent. A. Granitz also came in for a large measure of applause for his rendering of Beethoven's song which is always a favorite, "Adelaide," in which his tenor voice was displayed to the best advantage. On Otto Schneiderback has to be bestowed the largest meed of praise for his two baritone solos, "Rheinweinlied," a Rhine song by Fr. Ries, and "Tonight" (E. Greene). Both suited his voice admirably, and the second solo was a very dainty English love song which lost nothing in the rendering.

Mention must not be forgotten of the playing of the Queen's band, whose cooperation in the concert the Choir greatly appreciated. Bandmaster Stock is a musician of no mean ability and an accomplished conductor who has been able to develop to the utmost some excellent material, and their performances on Tuesday evening gave every promise of many good things to come in the

near future. The overture from "William Tell" (Weber) with which they opened the program, and the selection from the opera "Carmen" were two magnificent examples of their skill, and they played the American airs in a manner that captured the hearts of the American members of the audience.

Ciapparelli-Viafora Recital Program.

Gina Ciapparelli-Viafora, the prima donna soprano, is to give her annual song recital in Carnegie Lyceum, New York City, Tuesday evening, March 5. She will be assisted by Joseph Zoellner, Jr., cellist, of the Zoellner Quartet, with Charles Gilbert Spross at the piano. The program follows:

Le tu m'ami, Arietta antica (1710-1736) Pergolesi
Lasciatemi morire! (1568-1643) Claudio Monteverdi
Bisveglio (new) G. Setaceli
Voi che sapete Mozart
Mare azzurro, Carcarola Collina
Cello solo Joseph Zoellner, Jr.
In My Garden Samuel Liddle
Until Wilfrid Sanderson
Good-bye Tosti
Aria from Madame Butterfly Puccini
Sia benedetto chi fece l'omondo! E. Wolf-Ferrari
E tanto c'è perico! ch'io ti lasci E. Wolf-Ferrari
O se che non Sappero Sospirare E. Wolf-Ferrari
Cello solo Joseph Zoellner, Jr.
Si je fais Dieu (new) Courtland Palmer
Lethe with cello obligato (new) Courtland Palmer
(Accompaniment by the composer.)
Serenata (new) E. Tortentino
Banda Rossa, conductor.

O Primavera! P. A. Tirindell

Ernest Gamble Concert Party.

The repeated successes in America of such artists as David Bispham, Evan Williams and Ernest Gamble refute the assertion that American audiences are fickle in their allegiance to musicians. Each of these singers has been before the American public for a considerable time with no apparent lapse of popularity. Apropos of this, the Galveston Tribune of January 31 said:

The mere announcement that Ernest Gamble is to participate in a musical program would be sufficient to assure the splendid quality of the selections. This gentleman is probably better known in Galveston musical circles than any other singer of prominence. He has visited this city for many years and on each occasion he has deepened the regard in which he is held by lovers of the best in music. Besides being the possessor of a marvelously melodious bass voice, Mr. Gamble is an actor of no mean ability and his renditions are made all the more effective by the touches of dramatic art with which his songs are usually accompanied. His selections last evening were such as to delight any audience, not

too severe and yet revealing the very essence of refined, chaste music. Those who aided Mr. Gamble were Verna Page, who must take rank with the best female violinists of the day. This is not the first time Miss Page has appeared here and her playing only served to tighten the grip she has on the affections of our people. Edwin Shonert's piano playing was a revelation and caused his audience to marvel at the personality and insight he put into his work. His selections, while not all new to our people, were given a touch of freshness that was both artistic and delightful. Last night's concert will go a long way toward making this year's musical season rank among the best we have ever had.

Following is the Gamble Concert Party route for the balance of February: February 15, Pasadena, Cal.; February 19, Reno, Nev.; February 21, Roseburg, Ore.; February 23, Eugene, Ore.; February 26, Salem, Ore.

Programs Rains Will Sing in America.

Léon Rains, today considered one of the most remarkable lieder interpreters in Europe, is certain to arouse interest in America by the program he will sing on his tour in this country next season. Not only as an interpreter of songs, but as a singer with a rich, resonant and appealing voice, has Mr. Rains evoked enthusiasm in the principal cities on the European Continent. Four of the programs Mr. Rains will give in this country next season are appended:

PROGRAM I.

Die Bernsteinhexe Sommer
Nachts Sommer
Zum Gruss Sommer
Frage Sommer
Kleie List Sommer
Der Feuerreiter Wolf
Der Genesene an die Hoffnung Wolf
Nimmersatte Liebe Wolf
Gesellen Lied Wolf
Zur Warnung Wolf
An den Mond Boquet
Nachtlied Boquet
Sicheres Glück Boquet
Märchen (MS.) Boquet
Ellen Boquet
Püger's Morgenlied Strauss
Sehnsucht Strauss
Mit deinen Blauen Augen Strauss
Winternacht Strauss
Lied des Steinklopfers Strauss

PROGRAM II.

Gruppe aus dem Tartarus Schubert
Aufenthalt Schubert
Der Neugierige Schubert
Die Böse Farbe Schubert
Der Wanderer Schubert
Wieder möcht ich dir begegnen Liszt
Die Vätergruft Liszt
Mainacht Brahms
Verrat Brahms
Trennung Ries
Albumbliatt Ries
Klein Wort von dir der Freude oder Klage, op. 28, No. 5.
Serenade de Don Juan Tchaikowsky
Verborgeneheit Wolf
Der Freund Wolf
Die Bernsteinhexe Sommer
Nachts Sommer
Zueignung Strauss
Nachtgang Strauss
Der Arbeitsmann Strauss

PROGRAM III.

FRENCH.

Le Cor Flegier
Les Cloches Debussy
Le Faune Debussy
Romance Debussy
Couplets Bachique Chaminade

ENGLISH.

Ballad of Trees and the Master Chadwick
The Sea MacDowell
Sing Me a Song of a Lad that Is Gone Homer
Sweet Is Tipperary Willis Alling
Wandering Knight's Song W. W. Parker

GERMAN.

Wohin Schubert
Erlkönig Schubert
An Schwager Kronos Schubert
Der Doppelgänger Schubert
Feideinsamkeit Brahms
Verrat Brahms
Der Tambour Wolf
Der Feuerreiter Wolf
Gesellenlied Wolf
Ruhe meine Seele Strauss
Winternacht Strauss
Lied des Steinklopfers Strauss

PROGRAM IV.

Hear Me! Ye Winds (Aus der Oper Scipio) Handel
Ombra mai fu (Aus der Oper Xerxes) Handel
Ihr Bild Schubert
Der Wanderer Schubert
Sei mir gegrüsst Schubert
Trock'ne Blumen Schubert
Wohin Schubert
Erlkönig Schubert
An Schwager Kronos Schubert
Auf das Trinkglas Schumann
Der Schatzgräber Schumann
Soldatenlied Schumann
Zwei Grenadiere Schumann
Auf dem Kirchhof Brahms
Erinnerung Brahms
Verrat Brahms
Kommt dir manchmal in den Sinn Brahms
Wieder möcht ich dir begegnen Liszt
Die Vätergruft Liszt

CINCINNATI

9 The Westmorland, Mason Street, Mt. Auburn,
Phone, Avon 2923 R.
CINCINNATI, Ohio, February 10, 1912.

In the inelegant, but expressive, vocabulary of the boulevards, Cincinnati was "stung" on "Natoma," the new Victor Herbert opera. The Chicago Grand Opera Company opened its brief season here Tuesday night, welcomed by a large and fashionable, not to say curious, audience. "Natoma" was the opera selected for the opening night, and Music Hall was almost completely sold out; the combination of Mary Garden and a new opera by an American composer being too much for even the most cautious. At the end of the first act, when every one had conscientiously applauded the light opera serenade of Alvarado and marveled at Carolina White's beauty, dissatisfaction began to be felt. Mary Garden, in her hideous Indian makeup, with the ungrateful music she had to sing, ranging from deep contralto to piercing shrieks, bore no resemblance to the great artist who gave such a wonderful interpretation of Sapho here three years ago. Mario Guardabassi, the tenor, who sang the part of Lieutenant Merrill, displayed a voice spoiled by being forced. But that also may have been the fault of the American composer, who insists on lovers screaming a duet in the moonlight. Do lovers do this? It hardly seems probable! Sammarco as the Priest appeared to best advantage, and Carolina White, who has so many gifts the gods must love her, made a delightful Barbara. The music of "Natoma" is neither grand nor light opera, but something half way between. As to the book, it seems impossible any one could see a story in it, the only dramatic action being a dagger dance in the second act. The costumes, scenery and chorus were very effective. A particularly bright bit of color was Rosina Galli's dancing in the second act. Some musicians, figuratively, tore their hair over Victor Herbert's thin music, and many fashionable folk, apparently seeing there was no immediate danger of any one on the stage doing anything startling, seemed inclined to ignore much of the whole performance and paid up long arrears of calls in the foyer and up and down the aisles.

Wolf-Ferrari's one act opera, "The Secret of Suzanne," and Humperdinck's delightful "Hänsel und Gretel" was the double bill for the matinee, Wednesday afternoon. All those who were disappointed in "Natoma" and therefore stayed away from the remaining performances missed a treat. Carolina White made a captivating Suzanne, and Sammarco as the jealous husband gave a spirited performance, singing with splendid poise and breadth of tone. The music to this subtle little operetta is exquisite, the whole being more in the French manner than anything one would naturally expect from a German-Italian composer. Francesco Daddi, in the role of the dumb butler, proved himself a capable actor.

Mabel Rigelmann, a Cincinnati girl, made a successful debut as Gretel. Although she has been singing the role some months, this was her first appearance here. Her voice, which is sympathetic and resonant, testifies to the excellent training she has received. Marie Cavan was the Hänsel of the cast; Marta Wittkowska, the mother, and Armand Crabbé, the father. Alfred Szendrei, the new Hungarian conductor, directed.

"Tristan und Isolde" was the real triumph of the Chicago Opera Company's engagement in Cincinnati, although the audience was not more than half that of the opening night. Minnie Saltzman-Stevens, the American soprano, was the Isolde. Dalmore as Tristan gave a finished performance. Eleanor di Cisneros made a beautiful Brangäne, displaying a voice fully equal to the Wagnerian requirements. Others in the cast were Clarence Whitehill and Henri Scott. Campanini directed.

Two works of the local composer, Louis Victor Saar, will be given at the second popular concert by the Cincinnati Symphony Orchestra Sunday in Emery Auditorium. They are "Gondolier's Lied" and "Chanson d'Amour." Mendelssohn's "Ruy Blas" overture will open the program. The minuet from the E flat symphony of Mozart, an especially dainty bit of symphonic writing, will be given. Theodor Bohlmann, one of the artist teachers at the Cincinnati Conservatory of Music, and a pianist of fine attainments, will play the Liszt concerto in A major.

Wilhelm Bachaus, pianist, will be the soloist at the next pair of symphony concerts, February 16-17. He will play the Beethoven "Emperor" concerto. The orchestra numbers are the Schumann symphony, No. 4, in D minor, and the Brahms "Academische Fest Ouverture." The orchestra has just returned from another triumphal tour, this time in the West—playing twice in Chicago and once in Mil-

waukee. Olga Samaroff-Stokowski, pianist, was the soloist.

The Cincinnati Conservatory of Music announces the following interesting program on February 14, in which the Conservatory Orchestra, under the baton of Pier Adolfo Tirindelli, is to furnish accompaniments to a galaxy of young Conservatory talents:

Prelude from the opera Boabdil.....Moszkowski
Conservatory Orchestra.
Concerto for piano and orchestra, op. 25, G minor.....Mendelssohn
Carl Portune.
Kol Nidrei, for violin and orchestra.....Max Bruch
Abby Bradley.
Duos—
Serenata from the opera Mefistofele.....Boito
Once I Stood on the Shore.....C. M. Widor
Lorena Creamer, Edith Baur and orchestra.
Concerto for violoncello and orchestra.....Klughardt
Harry Kaplan.
Ballade and polonaise for piano and orchestra.....Vieuxtemps
Mozelle Bennett.
Concerto for piano and orchestra, op. 22, G minor.....Saint-Saëns
Lillian Duerig.
Fantasia Appassionata, for violin and orchestra.....Vieuxtemps
Hazel Dessery.
Sinfonia, D major, first movement.....Philipp Em. Bach
Conservatory Orchestra.

Helen Portune, a talented pupil of Pier Adolfo Tirindelli, gave a violin concert at the Conservatory February 8. She was assisted by her sister, Grace Portune, at the piano. The difficult program was given with the ease and brilliancy that make the playing of these young girls so enjoyable.

Frederic Shailer Evans' pedagogical activities of the present season came to rich fruition last Friday night in a fine students' recital at the Cincinnati Conservatory of Music. Each student showed individual talent, guided by a master hand. Especially notable was Ray Staater's playing of the Grieg A minor concerto and Grace Portune's interpretation of the "Appassionata Sonata."

Helen May Curtis, reader, assisted by John A. Hoffmann, gave an evening to the Canadian "habitant" in song and story at the Conservatory last Monday night. Miss Curtis, after a few remarks on this interesting subject, gave a spirited rendering of William Henry Drummond's "Johnnie Courteau" and "The Corduroy Road," followed by Katherine Holland Brown's "Mother of the Island." The final number, Drummond's "De Stove Pipe Hole," was very cleverly done. Mr. Hoffmann sang his "habitant" songs with the same esprit that marks all his public appearances.

The College of Music String Quartet gave its sixth concert at the Odeon Tuesday night. The ensemble was admirable. The quintet for piano and strings by Mrs. H. H. A. Beach, with Adele Westfield at the piano, was splendidly done. The second number was a theme and variations by Paul Miersch, a brother of Johannes Miersch. The Beethoven quartet in C major closed the program.

An interesting production of Paul Bliss' "Feast of the Chinese Lanterns" will be given by pupils of Hughes' High School Friday and Saturday of this week, under the direction of Louis Aiken. The singers will have the support of Hughes' Orchestra, which numbers many promising musicians.

JESSIE PARTON TYRE.

LATE PITTSBURGH NEWS.

PITTSBURGH, Pa., February 2, 1912.

A concert by the Pittsburgh Center of the American Music Society was given last Monday evening at the Pennsylvania College for Women. The program committee was composed of T. Carl Whitmer, Anne Griffiths and Marianne Genet and the following program was given:

Songs—
Sweetheart, Tell Me.....MacDowell
Thy Beaming Eyes.....MacDowell
A Fairy Song.....Whitmer
The Nightingale Has a Lyre of Gold.....Whitmer
Alice Dacre Butterfield.
Piano, Petit Roman.....Margaret Ruthven Lang
Le Chevalier.
Madame la Princesse.
Bal chez Madame la Princesse.
Monsieur le Prince.
L'Épée de M. le Prince.
La Mort du Chevalier.
Elizabeth Baglin.
Songs—
The Seasons.....L. Marianne Genet
Ah, Turn Once More to Me.....L. Marianne Genet
Emma J. Bauman,
(Composer at the piano.)
Piano—
Exultation.....Foerster

Dawn.....Arthur Farwell
The Rill.....Chadwick
Jean Fisher.

Songs—
The South Wind.....Mary Turner Salter
The East Wind.....Mary Turner Salter
La Montenera (South American Gypsy Song).....Henry G. Gilbert
La Zambudora (South American Gypsy Song).....Henry G. Gilbert
Mrs. Jerome Schaub.
Violin obligato, Dorothy Gittings.
At the piano, Rosalie Erdice.

Piano—
Barcarolle.....Oetting
Meditation.....Oetting
Concert study in G major.....Oetting
William H. Oetting.

Songs—
Circe.....Cadman
Nausicaa.....Cadman
Two songs of the Night.....Charles F. Giard
The Call.
To Mary.
June.....Whitmer
Grace Hall Riheldaffer.

The program was opened by Alice Dacre Butterfield of the college faculty. Following Miss Butterfield, Elizabeth Baglin was heard in a delightful piano cycle, "The Petit Roman," by Margaret Ruthven Lang. Miss Baglin proved herself a pianist of skill and temperament. She played her numbers gently and smoothly and when needed put into them sprightly fantasy and heroic pomp. Emma Bauman, the Pittsburgh soprano, had little chance to display the real beauty of her voice. The numbers she sang, by Marianne Genet, a Pittsburgh composer, were mostly pianissimo and, outside of the delicate charm of the compositions, gave the singer little chance and left the audience unsatisfied. Jean Fisher, of the college faculty, was, as usual, well received. She has appeared several times on these programs and is always greeted with enthusiasm. A new name on the program was Mrs. Jerome Schaub, an artist-pupil of Anne Griffiths. Mrs. Schaub did the most legitimate work heard in Pittsburgh for some time. Her group of songs was well chosen, although the songs by Salter did not seem so well suited to her style as the gypsy songs by Gilbert. These songs are most characteristic, full of wild, roving gypsy spirit, and Mrs. Schaub invested them with abundant color. Rosalie Erdice accompanied Mrs. Schaub, and Dorothy Gittings furnished the violin obligato. William Oetting followed, playing three of his own compositions in a most commendable style. The program closed with a group of songs by Grace Hall Riheldaffer, who opened her group with two songs from Charles Wakefield Cadman's new Odysseus cycle. This cycle marks a distinct departure from the Cadman model; whether a welcome one or not remains to be proven. One misses the delicate Oriental loveliness of his "Sayonara," but it gives ample scope for the exploitation of noble, sustained tones and dramatic power. Mrs. Riheldaffer, who is at all times in particular sympathy with Mr. Cadman's music, impersonated the majestic enchantress Circe and the young Princess Nausicaa with vivid art and sympathy. Two short, exquisite lyrics of the night followed, from the manuscript of Charles Francois Giard, a composer of Oklahoma City. Two extremely modern songs by T. Carl Whitmer closed the group. The first, "Ah, Love But a Day," is an altogether wonderful piece of writing, subtle and difficult in mood, which requires rare skill in interpreting. "June" was a spontaneous lyric outburst—a fitting climax for singer and composer. Mr. Whitmer at the piano sustained the singer with consummate artistry.

Madame Dix Bysselle's third recital of her series will take place in Frederick Hall on the evening of February 15. Madame Bysselle will have as assisting artist Signor Robert Minardi, the young Italian tenor.

CATHARINE ELSTON.

Yolando Mero's Success.

Called to Mexico to give five or six concerts only, Yolando Mero, the brilliant Hungarian pianist, created such a furore by her remarkable playing that despite the present unsettled conditions of the country she has received return engagements everywhere. In City of Mexico proper, where she was originally booked for three concerts, she has been compelled to appear eight times, while the auditorium was so crowded that not even standing room remained. The list of dates show also the further progress of this charming young artist's pianistic journeyings through the Spanish country:

January 16, City of Mexico.
January 18, City of Mexico.
January 21, City of Mexico.
January 23, City of Mexico.
January 25, City of Mexico.
January 28, City of Mexico.
February 3, Guadalajara.
February 5, Guadalajara.
February 7, St. Louis Potosi.
February 10, City of Mexico, with orchestra.
February 11, Pachuca.
February 15—City of Mexico, with orchestra.
February 20—Monterey.

FREDERIC GERARD COMING.

Frederic Gerard, the young violinist, who is earning laurels abroad this winter and who is to come to America for his first tour of this country next season, is a native of New York City. He early showed a marked musical talent and began the study of the violin at the age of seven. He was little more than that age when he surprised his mother—a well known singer who had been abroad all winter—by playing the obligato to Braga's "Angels' Serenade" and the Gounod-Bach "Ave Maria" to her singing. At eight years he took part in a number of concerts and entertainments of a semi-public nature, always with marked success. During these years he was studying with the well known teacher and artist, Henry Schradieck. At fourteen he was offered a scholarship by Frank van der Stücken at the Cincinnati College of Music. Mr. Gerard held his scholarship for several years, studying with the eminent artist José Marien, who was a graduate of the Brussels Conservatory and friend and musical associate of Ysaye. Mr. Gerard played at almost all the concerts and recitals given by the College of Music and for two years was a member of the Cincinnati Symphony Orchestra in order to familiarize himself with ensemble work. He gave that up when he found it took too much of his time, but he was looked upon at that period as the infant prodigy of the institution.

He was in the habit of accompanying his teacher to Antwerp during the summer vacations, so as not to suffer from interruptions in his studies.

Upon one of these occasions, when he was about eighteen, he was invited to play at the Brussels Harmonie and at Blankenberge, where, in spite of the fact that he was an American, he earned unstinted praise from all the critics. Six years ago he went to Paris and put himself under the direction of Jacques Thibaud.

Mr. Gerard has spent most of his summers in his own country since then, returning to Europe generally in August and joining Thibaud, as a rule, in some seaside resort in France. A year ago Mr. Gerard made his first appearance at a concert in Paris, given with orchestra under the baton of Thibaud. The debut was an unqualified success, and the young violinist earned golden opinions from all critics. During the past summer he gave a recital to his many friends and admirers in Keene, N. H., where he had not been heard for some years. He will, as usual, be heard at many of the salons during the present winter in Paris, and will start this month on a concert trip in the French provinces. He will also be heard in recital in Berlin in the early spring.

The following criticism appeared in THE MUSICAL COURIER of July 6, 1910:

At the Salle des Agriculteurs on Wednesday evening last a young talented American violinist, Frederic Gerard, gave a concert with the concours of Charlotte Lormont, soprano, and an orchestra conducted by Jacques Thibaud. M. Gerard has begun his career under the trinity of B's which is said to be as auspicious for violinists as it is for pianists, according to the dictum of the great Hans von Bülow. The program with which our young countryman made his debut in Paris opened with Bach, ended with Bruch and contained Beethoven in the center, and was varied by Madame Lormont's artistic interpretation of Suzanne's aria in the "Nozze de Figaro" of Mozart and "Rit de Lia" from "L'Enfant Prodigue," by Debussy; the orchestral accompaniments being splendidly played under direction of Jacques Thibaud, with whom Gerard has been studying the last four or five years. In his work the young violinist gave evidence of serious application and earnest effort to reach high ideals. He played with splendid conception and breadth of style, possessing adequate technical ability to render excellent account of the compositions undertaken. His fingering is clear and clean and his bowing bold and free. In the romances of Beethoven he found fine opportunity for the display of a sense of melody and the expression of singing tone quality. Indeed the "Three B" program was well calculated to bring out and show off the musical as well as the virtuosic talents of the young debutant. Gerard succeeded in drawing a good tone from his instrument and big applause from his audience. His first concert in Paris is full of promise for a future career.

MUSIC IN MEMPHIS.

MEMPHIS, Tenn., February 7, 1912.

An interesting program is being arranged for the second of the series of concerts by the Memphis Symphony Orchestra Association, at the Lyceum Theater, on the evening of March 5. One of the most effective numbers being arranged by Professor Wallerstein, who has demonstrated his ability to Memphians, is the "Nutcracker" suite, by Tchaikowsky. This and other numbers will require

extra instruments, and it is the plan of the management to increase the number of musicians to sixty. The symphony will be Beethoven's first. Professor Wallerstein intends introducing throughout the coming season the nine symphonies of Beethoven. He is planning with the management of the association to build up the Memphis Symphony Orchestra to a leading place in musical education in the South. He will also offer his services free to public schools and hopes to train one thousand voices to take part in the orchestra concert in May, and an invitation is extended to any club, chorus or choir in Tennessee, Mississippi or Arkansas to take part in the competition



FREDERIC GERARD.

which will be held in May. Augusta Semmes has arranged the plans for the contest and will cheerfully give directions as to competition.

Mrs. John Cathey, local manager for the All Star Course, will present Arthur Shattuck, pianist, on February 13, at the Lyceum Theater, as the fourth in the series of attractions in the All Star Course.

Sadie Polk Falls Gardner, president of the MacDowell Club, of Nashville, Tenn., and distinguished socially and in public affairs, has undertaken to make the Memphis Symphony Orchestra a State institution. She has pledged co-operation with Miss Semmes, manager of the orchestra, and together they will put forth every effort to give the State the honor and benefits of the orchestra.

Mrs. G. T. Fitzhugh entertained the members of the Renaissance Club at the regular meeting, held Wednesday morning, at her home on Central avenue. A Mendelssohn program was beautifully rendered. Mrs. Harold Fortune read a paper on "The Historical Middle Period." Mrs. Fortune was chairman of the program. Others appearing were Mrs. Alston Boyd, Jr., Mrs. Hany Wilson, Banks Jordan, Phoebe Grosvenor, Mrs. E. M. Holder and Rosalind Kline.

NOLA NANCE OLIVER.

Bernstein Junior Pupils.

Saturday evening, February 10, Eugene Bernstein presented the following junior pupils in a piano recital at the Leslie, New York: Dorothy Bernstein, Lillian Reiss, Anna Elpern, Lillian Rosen, Alfred Lyons and Dorothy Shapiro. Priscilla Wallace, soprano, and Louis Victor Rousseau, tenor, assisted.

MacDOWELL CHORUS CONCERT.

Kurt Schindler, the alert and painstaking conductor of the MacDowell Chorus, guided his forces through the intricacies of a number of modern French compositions on Monday evening, February 12, in Carnegie Hall, New York. Both the merits and the mannerisms of this conductor as well as the capabilities and the degree of skill of the chorus are too well known in New York to demand detailed criticism now. The interest of the concert lay in the program and in the assisting artists. And the interest in the program may be said to have dwindled as the evening advanced.

The distinguished art of Saint-Saëns was apparent in every measure of his "Night" ("La Nuit"), for soprano solo, women's chorus and orchestra. Not only are the themes interesting melodies, but the development of these themes is so easy, natural, and devoid of the sensational that the entire work sounded like a continuously inspired melody. The bridal chorus, "Epithalame," from Chabrier's "Gwendoline," which received its first American performance on this occasion, was another thoroughly enjoyable work, in which charming melody, breadth and passion were happily welded into a harmonious whole. The same composer's "Hymn to Apollo" was more noisy, but decidedly less interesting.

The second part of the program was devoted to excerpts from "Le Martyre de St. Sebastien," by Claude Debussy. This composer, who manages to keep himself in the public eye, is considered by many to be the leader among the French composers of the day. He is master of the whole art of music, but not the wholesome art. He is a king after the manner of that last of the kings of Nineveh, Sardanapalus, who put on female attire and passed his time among the spinning and sewing women of his household. Debussy's is an effeminate, not a feminine art. He has mood and atmosphere unquestionably. If he had had virility and, consequently, less of a morbid taste for bitter and acidulated discord, there would be more substance in his reputation. He stirs up a great deal of mud and sand in the musical stream of today, but there is very little rock beneath the sediment.

Maggie Teyte sang all the solos in each item of the program, with the exception of Chabrier's "Epithalame," when she shared honors with two tenors, George Harris, Jr., and Delamothe Christin. The art of this young English pupil of Jean de Reszke is exquisite. Her clear, pure voice, with its girlish freshness and woman's power, was alike beautiful in its low, soft tones, and when it sounded, brilliant, above the full chorus. In that musical shipwreck by Debussy her fragments of melody floated undisturbed above the discordant moan and twitter of the orchestra like the flotsam and jetsam of the sea, floating uninjured on the stormy waves.

Musicology a Popular Success.

The sale of bungalow sites at Musicology has, it is said, far exceeded Dr. Lawson's fondest hopes. It is not wholly due to the cleverness of the proposition, but to the wonderful fitness of the property itself, which in every instance has so impressed itself upon those who have visited it that they have immediately become members.

A little over a year ago Dr. Franklin Lawson, the tenor, conceived the idea and immediately put his plan into operation by purchasing the finest tract of land along the south shore of Rhode Island and has developed his ideas into one of the most interesting and attractive colonies in America. Occasionally some over enthusiastic newspaper man has imagined many things regarding the colony and has given credit where it did not belong. As a matter of fact, Dr. Lawson first conceived and developed the plan without outside assistance. About every two weeks Dr. Lawson takes interested people to see the property. The next trip will be made February 22, weather permitting.

Another Lamson Program.

The following program was given by Gardner Lamson at a private musicale at the home of Dr. and Mrs. Carter, 66 West Fifty-fifth street, New York, on Thursday, February 1:

Prologue, Paggiacci	Leonecavallo
Grave Digger's Song	Sinding
Sylvain	Sinding
Fugues	Sinding
Ballad of the Harper	Schumann
Belshazzar	Schumann
La Fermière	Hardelot
Purgatoire	Paladilhe
Le Chevalier Belle-Etoile	Holmes
The Vampire	Carter
Rosemary	Carter

CHICAGO

CHICAGO, Ill., February 10, 1912.

The Cincinnati Symphony Orchestra was the first of the several orchestras which have been announced to invade Chicago to play in Orchestra Hall. Chicago has attained a prominent place on the musical map of the world, and where years ago it was necessary for an orchestra or artists to get recognition in the East, in the last few years the stamp of approbation of Chicago audiences and critics seems to be all that is necessary to command respect in the music world. Chicago's growth has been prodigious, likewise the Cincinnati Orchestra's. The splendid organization from the Queen City was renovated some three years ago by its present leader, Leopold Stokowski, and under his guidance has made remarkable strides toward perfection. Today this organization of fine players occupies a prominent place among the leading orchestras in the land. Wednesday afternoon, February 7, before a musical audience the Cincinnati Symphony Orchestra made its debut in Chicago, assisted by Madame Samaroff-Stokowski, pianist, who played the Grieg concerto in A minor. The orchestral offerings were the Beethoven overture, "Egmont," and the Tchaikowsky symphony, No. 5, in E minor. The two stars of the program were unquestionably the Stokowski couple. Much has been written in THE MUSICAL COURIER and elsewhere concerning those two famous artists, but there are always new laudatory terms that may be used concerning such remarkable talent. Leopold Stokowski has so much personal magnetism that the interest of the audience is drawn directly to his vital conducting, but the playing of his men, too, is wonderful. The "Egmont" overture was given a sterling reading; it had strength, breadth, and Stokowski surely lived up to the fame which had preceded him to the "Windy City." His interpretation of the Tchaikowsky fifth symphony was magnificent in the extreme. The various phases of the symphony were brought out clearly. The orchestra is good, the strings have warmth, the brass and instruments of percussion are well balanced and the woodwind

excellent, especially the flute and oboe players. As to Stokowski, he has reached the front rank among celebrities. His beat is firm, precise, and there is no doubt in the mind of the writer that he imbues his men with an overflow of enthusiasm. Madame Samaroff-Stokowski has long been recognized as a stellar pianist, and her playing of the Grieg concerto deserved the triumph she achieved in the number. Her touch is velvety, her reading is temperamental, albeit poetical. As an encore she gave the Rachmaninow G minor prelude.

The second Chicago concert by the Cincinnati Symphony Orchestra took place on Thursday evening, February 8, when the following program was given before a large and demonstrative audience:

Symphony No. 1, C minor.....Brahms
Concerto for piano, No. 1, in B flat minor, op. 23.....Tchaikowsky
Vorspiel, Die Meistersinger.....Wagner

Stokowski and his men deepened the splendid impression produced upon Chicago audiences by their sterling rendition of the Brahms symphony, No. 1, in C minor, and an ovation seldom more spontaneous than the one tendered the Cincinnati Orchestra and its leaders after the Wagner Vorspiel from "Die Meistersinger" has seldom been noted at Orchestra Hall. In the Brahms symphony Stokowski greatly interested his auditors—a point worth mentioning when the symphony No. 1 in C minor is rendered in Chicago. His reading had nobility as well as charm, and greatly pleased the many admirers won at the previous concert by the young Cincinnati conductor. In the Vorspiel from "Die Meistersinger" be it that it was the last chance of the orchestra to demonstrate its worth, be it that the work is in accordance with the enthusiasm of the players, it received a remarkable interpretation—so remarkable, in fact, that though this number concluded the program, the young leader had the honor of a double recall from the audience, a fact worth mentioning, since generally the rule here is not to recall the conductor at the conclusion of a program. During the course of the concert we had the opportunity of hearing the young concertmaster, Hugo Hermann, a former Chicago resident, who has a tone large and of good quality. The orchestra was ably assisted by Madame Samaroff-Stokowski, who played the Tchaikowsky concerto, No. 1, in B flat minor, in which she duplicated her success of the previous afternoon. The talented artist had to respond to the tumultuous plaudits with an encore. The Liszt "Liebestraum," the encore, gave another opportunity for the artist to demonstrate her supremacy among the great feminine

pianists of the day. Cincinnati can well be proud of its orchestra, of Stokowski and of Madame Samaroff-Stokowski, and words of thanks ought to be expressed to them for having appeared in Chicago, where we hope to see them again, as our organization, though many years older, will gain by the coming of good orchestras, as it will have to do even better now in order to satisfy the dilettante. The Cincinnati Orchestra left on Friday morning for Milwaukee.

Albert Borroff, bass, won a pronounced success at his appearance before the Nike Club of Chicago last Monday, presenting two groups of songs. Mr. Borroff was encored three times after each group.

John R. Rankl, bass-baritone; Hildred Hanson, soprano, and Grace Grove, pianist and accompanist of the MacBurney studios, will give a recital at the State Normal School at Kalamazoo, Mich., on February 23. Mr. Rankl and Miss Grove recently gave a short recital at a soiree at the Hotel Arlington. Mr. Rankl will sing the solos in "Elijah" at Emanuel Episcopal Church, La Grange, on February 18.

The eighteenth program of the Thomas Orchestra took place on Friday afternoon, February 9, and Saturday evening, February 10. The Friday afternoon concert, which methodically starts at 2.15 o'clock, was postponed three-quarters of an hour on account of delay in transit of the orchestra and their baggage en route home from Toronto. Due probably to a night spent in a sleeping car, most of the numbers inscribed on the program were given apathetically. In order to gain for the lost time the fifteen minutes' intermission was omitted, and the full program was given in one part, as follows:

Overture to Genoveva, op. 81.....Schumann
Symphony No. 2, E minor, op. 27.....Rachmaninoff
Bacchanale from Tannhäuser.....Wagner
Selections from Act III, Die Meistersinger von Nürnberg.....Wagner

A visitor to Celene Loveland's studio was much interested in the case of a pupil to whom octaves were practically beyond the capacity of her hand. This was some four weeks before the date of the present writing, and, today, this same pupil is easily learning the "Sixth Rhapsodie" of Liszt, known for its difficult octave passages. Miss Loveland's work invites the closest investigation and she is willing that it should be put to the severest test. "A principle cannot help but yield fruit," she says; "and my work is founded upon certain basic principles that are as bound to produce good results as the sun is to shine."

The first concert of the season 1912 by the Harmonie Chorus, under the directorship of Louise St. John Westervelt, took place at the Grand, in Davenport, on Tuesday evening, January 30. The opinion of the local press seems

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to be that the chorus has never done such good work and that it especially excelled in the matter of lovely tone quality, attacks and, above all, pianissimo effects. At the rehearsal which took place last Monday evening, the Davenport Harmonic Chorus and Louise St. John Westervelt, director, completed arrangements for engaging the Theodore Thomas Orchestra and combining with them in a three day festival the last week of April. At the Davenport concert one of the successful soloists was Mrs. Matthey, who is not unknown in Chicago. The other soloists were Mrs. Curtis, Miss McCullough, Miss Robeson and Mr. Letz.

The weekly musicale at the Sherwood Music School last Saturday was one of the most interesting of the season. Among the most talented pupils heard were George Rosenblum, Eva Koch and Annette Waxmann, all pupils of Maurice Rosenfeld. The work of each soloist reflected credit upon the school as well as Mr. Rosenfeld, the well known piano instructor and critic of the Chicago Examiner.

Elena Gerhardt, the famous lieder singer, who scored such a pronounced success at her first recital in Chicago, came back last Saturday afternoon for a return engagement at Music Hall. For her second and last appearance this season, Miss Gerhardt was greeted by a large and demonstrative audience. Her program was entirely new and consisted of the following selections:

Mädchen-Schwermut	Schumann
In's Freie	Schumann
Der Nussbaum	Schumann
Die Kartenlegerin	Schumann
Ich grölle nicht	Schumann
Frühlingsnacht	Schumann
Six Zigeunerlieder	Brahms
He Sigenur	
Hochgetürmte Rimaflut	
Lieber Gott, du weisst	
Brauner Burche	
Kommt Dir manchmal in den Sinn	
Roeslein drei	
Die drei Zigeuner	Liszt
Ueber allen Gipfeln	Liszt
Lied vom Winde	H. Wolf
In dem Schatten meiner Locken	H. Wolf
Gesang Weylas	H. Wolf
Ständchen	Strauss
Heimliche Aufforderung	Strauss

This gifted singer has been endowed by nature with a voice of mellow quality, well placed and used with consummate artistry and, as said previously, her diction is perfect. Furthermore, Elena Gerhardt has demonstrated beyond doubt that the exaggeration of guttural sounds by German singers was only a fad and she does not need any subterfuge such as gestures or tragical facial expressions. She first of all sings, and how does she sing? Beautiful, indeed, is her program. She enchanted her hearers and though this was her second appearance in Chicago, she is already among the most popular artists who ever graced our stage. Her success was overwhelming, therefore encores were in great demand and rendered with the same skill as the selections inscribed on the program.

Sofia Stepahie, the well known mezzo soprano, sang last week with great success in Charlotte, N. C. Mrs. Stonewall Jackson, the widow of the great Confederate cavalry leader and author of "Life of Stonewall Jackson," was present at her recent matinee in that locality. At the conclusion of the concert she grasped the hand of the singer, saying: "You have completely captivated and charmed me." Miss Stepahie's success everywhere speaks highly for her work.

Carl D. Kinsey, business manager of the Apollo Musical Club, of Chicago, and of the North Shore Festival Association, of Evanston, Ill., has been chosen by Howard Pew to manage locally the symphonic concert, which will be given by the London Symphony Orchestra, under the leadership of Arthur Nikisch, at the Auditorium Theater on Monday, April 15.

Karl Formes, a pupil of the Sherwood Music School, has been engaged to give a recital at the Woman's Club, Chicago Heights, on February 15.

Lillian Nordica has been engaged by F. Wight Neumann for a concert at Orchestra Hall, Sunday afternoon, April 21, and will be assisted by Myron W. Whitney, basso.

Charles W. Clark, the eminent baritone, will sing at his Chicago recital, February 18, the following songs by Arthur Hartmann: "A Fragment," "A Slumber Song," "A Child's Grace," and "Ballade."

Earl Smith, for many years secretary at the Chicago Musical College, has severed his connection with that school and will enter another profession.

Last Thursday evening, February 8, before a packed house, Thomas N. MacBurney, the vocal instructor, pre-

sented at Assembly Hall several of his pupils in a program of songs including "The Divan," by Bruno Huhn. Those who participated were Fannie Myra Bailey, soprano; Hazel Huntley, contralto; Warren E. Proctor, tenor; Merle M. Meagley, bass-baritone, and William Lester, who presided at the piano. The first part of the program was made up of selections by Bach, Handel, Wagner and Tschaiikowsky, in which Miss Bailey, Mr. Meagley, Mr. Proctor and Miss Huntley individually won much applause. This quartet of students reflects credit on Mr. MacBurney, under whom they have achieved their vocal artistry.

The Minneapolis Symphony Orchestra will appear at Orchestra Hall, Saturday afternoon, March 9, under the local management of Carl D. Kinsey. It is reported that the sale of seats up to the present time has been especially heavy.

Hanna Butler, the popular soprano and vocal instructor at the Cosmopolitan School, has been chosen as soloist for the next Aeolian recital, which will take place at Music Hall, next Tuesday afternoon, February 13.

Kurt Wanieck, pianist, and Louise Hattstaedt, soprano, will give a recital at Music Hall, Fine Arts Building, on Tuesday evening, February 13.

The picture shown herewith represents Edna Gunnar Peterson and her three pupils at Sinnissippi Farm, Oregon, Ill. Reading from left to right: Harriet Lowden, Miss Peterson, Frances Lowden and Florence Lowden. Sunday evening, January 28, Miss Peterson and her three



pupils, daughters of Mrs. Frank O. Lowden, gave a musicale at Sinnissippi Farm, Oregon, Ill., and Sunday, February 1, Miss Peterson attended a dinner party at Mrs. George M. Pullmann's, after which she gave a short musical program.

Lucille Stevenson, who has been chosen as soloist by the Minneapolis Symphony Orchestra for its first appearance in New York and in the East, has met with splendid success, wherever she has appeared, the press being unanimous in its praise as can be seen by the following comments:

The renowned soprano, Lucille Stevenson, made her first appearance before a Lafayette audience last night at the Victoria Theater. Madame Stevenson's gracious personality and great ability as a musician won the approval of her large audience. Madame Stevenson sings with excellent technique, fine discrimination and feeling. Her voice, which is a high, pure soprano, possesses even quality, volume and real brilliancy. The Schubert and Schumann numbers which opened the program were noticeable for the smoothness of the legato tones and the careful phrasing. The Grieg "Ein Traum" and the Kaun "Der Sieger" were very different in theme and necessitated a delightful encore. In her English songs Madame Stevenson showed a pleasing, though unusual regard for enunciation. "The Fern Song" showed her capabilities as a coloratura soprano and the well known "Cry of Rachael" evidenced her power as a dramatic soprano.—Lafayette Morning Journal, December 15, 1911.

Miss Stevenson's splendid voice showed to great advantage in "One Fine Day," from "Madame Butterfly." Puccini's music makes a strong sensuous appeal, and the same is true of the soprano's delightful vocal quality, hence the air and the singer were well suited to each other, and nobody regretted its substitution for three short songs. Madame Stevenson makes her best impression with music demanding plenty of tone and strong feeling. The victorious strains of Kaun's "Der Sieger" again showed her at her best. However, a "Wienlied" by Brahms was also beautifully sung, showing that cradle songs and the like deserve a place in her repertoire.—Manitoba Free Press, Winnipeg, January 3, 1912.

The society was fortunate in its quartet of soloists. Lucille Stevenson is well and very favorably known here, but it is safe to say that she has never done better singing in Winnipeg than she did last evening in "Rejoice Greatly." This air gave ample scope to her full, brilliant voice and robust style. Every note was splendid, the highest ones being particularly pleasing. The quiet character of "I know that my Redeemer liveth" was less effective because it is better adapted to a light voice, but Mrs. Stevenson's rendering was sympathetic and beautiful. Both her vocal technique and her interpretations are exceedingly gratifying.—Winnipeg Free Press, January 2, 1912.

Soprano, in highest degree, was poured forth by Lucille Stevenson. Hers is that peculiar, pure something that holds and thrills, the quality that distinguishes Nordica and others of her class.

She can sing with the leaders of the day and need not fear to stand before them for comparisons. One is not permitted to listen to a voice of such pleasing quality every day, and having heard it, the memory of a perfect entertainment must remain. Her voice is what one might term dramatic, but at the same time the sweetness and its soulfulness are not sacrificed. In the duets the artist was at a disadvantage, as she played the accompaniment herself and could not face the audience. The work of Lucille Stevenson, all in all, is nothing less than brilliant.—Oskaloosa Daily, November 14, 1911.

The program was presented by Lucille Stevenson, soprano, and it needs only to be said that she gave the most exquisite pleasure to her large audience. With a brilliantly trained soprano voice, aided by her winsomeness of style, great culture and intelligence of the highest order, Madame Stevenson was able to show her change of technique and versatility of interpretation in her varied and well chosen program. The Schubert and Schumann numbers which opened the program were admirably given and were characterized by beauty of tone and careful phrasing. Particularly pleasing was the selection from "Madame Butterfly," by Puccini, "One Fine Day." Her simple pathos and lovely tones held her audience completely and her voice rang clear and true. In her English songs Madame Stevenson showed a pleasing though unusual regard for enunciation.—Lafayette, December 12, 1911.

Lucille Stevenson's faultless and clear ringing soprano has been heard in Arion "Messiah" concerts so often in the last decade that her most artistically presented version of the soprano parts of the oratorio, as well as their popularity in Milwaukee, are too firmly established to need further comment.—Free Press, Milwaukee, January 15, 1912.

Yesterday's soloist was Lucille Stevenson, the Chicago soprano, and one of local music lovers' reigning favorites. Had not Miss Stevenson said before the concert that she was suffering from a bad throat I should have thought her in the very best of form. As an artist she always is tasteful, intellectual and eminently sane, and yesterday her big and beautiful voice seemed at its best, in spite of her declaration to the contrary. She sang the famous countess aria from Mozart's "The Marriage of Figaro" with Horatio Parker's "The Lark Now Leaves His Wat'ry Nest" as an encore and the balatella from "Pagliacci" with Goring-Thomas tender "Wind in the Trees," with harp accompaniment by Henry J. Williams, as an extra number.—Minneapolis Evening Tribune, January 15, 1912.

Though handicapped by a slight cold Lucille Stevenson sang Mozart's aria, "Dove Song" from "Figaro" with good effect, but she was at her best in the encore, "The Lark Now Leaves," by Horatio Parker. In the "Bird Song" from "I Pagliacci" Madame Stevenson was effective. As an encore to this beautiful number she sang "Wind in the Trees" by Goring Thomas, accompanied by H. J. Williams on the harp. The quiet lyric quality of the song completed a little circle of four interesting diverse compositions, artistically sung.—The Minneapolis Journal, January 15, 1912.

Mozart's operatic music is such pure gold that it never loses its radiance, and the countess aria from "Figaro," especially as sung by such an 18-kt. fine soprano as Lucille Stevenson, has an untarnished glow of purity. The "Bird Song" from "Pagliacci" was also welcomed, though it probably will not be alive a century hence like Mozart. Miss Stevenson's encores, which were vociferously begged by her host of friends here, were Parker's lark song, in the good old Gluck style, and Goring-Thomas' wind song, to Mr. Williams' ideal harp accompaniment.—Minneapolis Daily News, January 15, 1912.

Lucille Stevenson was said to suffer from indisposition, but did nobly in the Mozart aria, not less than in the balatella from "Pagliacci," sung later. Miss Stevenson was received like the great favorite she deservedly is here, and sang in her clear and strong soprano also as extras Horatio Parker's "The Lark" with the orchestra, and Goring-Thomas' "Wind in the Trees" to the harp accompaniment of Mr. Williams.—The Progress, Minneapolis, January 20, 1912.

The following program was given most successfully by students of the Sherwood Music School in recital, Saturday afternoon, February 3: Thirteenth Polonaise, Chopin, Myrtle Deacon; "Beloved, It is Morn," by Aylward, "Thy Beaming Eyes," by MacDowell; "I Had a Flower," by Kellie, and "Frühlingsglaube," by Becker, Florence Boller; and "Pas des Amphores," by Chaminade, Aurelia M. Willett.

Among the other pupils that may be added to the recent list of students to appear at the recital to be given March 23 by the Herman Devries' advanced class can be mentioned the following: Herbert Walfer, Miss Edwards, Mary Johnston, Edith Kramer Stern and Mrs. Corrigan, who was formerly Ella O'Neil, the latter well remembered for her excellent portrayal of Juliette in "Romeo and Juliette" at the Auditorium Theater several years ago, when that opera was produced under the general supervision of Herman Devries.

Karl Rohles, tenor and professional pupil of Theodore S. Bergey, has been chosen as soloist for the Elks' concert, which will take place this season in the Gold Room of the Congress Hotel.

What about free scholarships? It is about time to reopen that very interesting discussion and to find out the schools which still need that advertising scheme to swell their attendance. It might be well to add that many of the leading schools of Chicago and the Middle West, following the respectful advice of this department, have dropped the partial and free scholarship scheme, and the results obtained are significant financially.

Theodora Sturkow Ryder furnished the program before the Wilmette Woman's Club on January 24, playing a

group of Russian composers, Liszt's "Rhapsody," and as encores the etude by MacDowell and "Badinage," by Liadow. On Thursday afternoon, February 1, she gave a program for the Columbia Damen Club. Her selections consisted of Russian composers and the Liszt "Rhapsody." As an encore she played Poldini's etude. On Monday, February 19, Mrs. Ryder will give an informal talk and program of Russian music at the Chicago Women's Club.

Violet Bourne, assisted by the Temple Quartet, will give a recital at Recital Hall of the Bush Temple Conservatory, Thursday evening, February 15. The entire receipts from the sale of tickets will be given to Violet Bourne, who is deserving of all support. This ten year old wonder child was born in Chicago. Her father was a professional musician, who died four years ago, leaving the entire responsibility for both support and guidance to the mother. It is due to the mother's careful teaching that a splendid foundation for a future career has been so well developed. For the past season Violet Bourne has been with Julie Rive-King, of the Bush Temple Conservatory, and her progress is said to be astonishing. When nine years of age she played the D minor concerto by Mozart with the Seattle Symphony Orchestra. She played in many private affairs, and in reviewing her work *THE MUSICAL COURIER* once said: "Many in the audience wept at the little one's fingers flew over the ivories." Kenneth M. Bradley, in a letter to this office, dated February 5, 1912, said: "We are trying to do everything we can for the little girl, as she is deserving of everything that is good." A sold out house is expected to greet the young prodigy.

A beautiful prospectus has been received from the Winona Symphony Orchestra announcing the presentation of "Cavalleria Rusticana," with the assistance of the Symphony Orchestral Society. That opera was given at the Winona Opera House, Winona, Minn., on February 7 under the direction of Carl Ruggles, conductor. Jeannette M. Lamberton, who sang the role of Santuzza, is a pupil of Isadore Luckstone, of New York, and Herman Devries, of Chicago. The role of Turiddu was sung by Loro Gooch, another pupil of Herman Devries. Both the Lola and Lucia roles were sung by Mrs. Carl Ruggles, and Blake G. Nevius was entrusted with the role of Alfio.

Richard Czerwonsky, violinist and concertmaster of the Minneapolis Symphony Orchestra (Emil Oberhoffer, conductor) will be the soloist at the concert of that orchestra in Orchestral Hall Saturday afternoon, March 9, next, under the management of Carl D. Kinsey. This will be Mr. Czerwonsky's first appearance in Chicago as soloist since becoming a member of the Minneapolis Orchestra some few years ago.

Ragna Linne, the eminent teacher at the American Conservatory, has been so busy teaching this season that she has refused many dates for recitals and concerts, devoting most of her energy to her class.

Florence Hinkle, soprano, of New York, and Arthur Middleton, baritone, of Chicago, are two solo artists engaged for the single performance of Elgar's "Caractacus" by the Apollo Musical Club of 300 singers, in the Auditorium Theater, Monday evening, March 4.

RENE DEVRIES.

BACHAUS SUNDAY RECITAL.

Wilhelm Bachaus, pianist, was presented in recital this afternoon at the Studebaker Theater by F. Wight Neumann and delighted students and music lovers by his rendition of an unusual and taxing program. His numbers were:

Italian Concerto.....Bach
Sonata, op. 57, F minor (Appassionata).....Beethoven
Allegro assai. Andante con moto. Allegro ma non troppo.
Carneval, op. 9.....Schumann
Preamble. Pierrot. Arlequin. Valse Noble Eusebius.
Florestan. Coquette. Repique. Papillons. Lettres dantes.
Chairina. Chopin. Estrella. Reconnaissance. Pantalon et Columbine. Valse Allemande (with Intermezzo Paganini). Aveu Promenade. Pausse. Marche des Davidshändler Contre les Philistins.
Etudes, op. 10, No. 1, C major.....Chopin
No. 2, A minor (chromatic).....Chopin
Op. 25, No. 6, G sharp minor (thirds).....Chopin
No. 8, D flat (sixths).....Chopin
No. 9, G flat (octaves).....Chopin
Op. 10, No. 5, G flat (black keys).....Chopin
Valse, op. 34, No. 1, A flat.....Chopin
Second Hungarian Rhapsodie.....Liszt

Mr. Bachaus was heard with orchestra here several weeks ago and his work at that time led us to expect great things at this appearance, and not one in the audience, we dare say, was disappointed. This artist has been heralded as "the extraordinary pianist," and this he certainly is. His manner is modest in the extreme and his bearing is dignified and manly. Although the applause after each group was vociferous he declined to play any encores until after the Liszt "Rhapsody," which closed the program and

the audience was so insistent that he favored them once more. His technic meets every demand, and the singing tone he draws from the keys is truly beautiful. It has not often been the good fortune of the reviewer to enjoy every number of a piano recital, but in this instance new beauties were revealed in each selection, original interpretations and a ravishing tonal quality made each and every work enjoyable. Mr. Bachaus deserves all the praise that has been given his appearances in other cities, and truly the words "extraordinary pianist" fit in his case.

ANNETTE K. DEVRIES.

Snapshot of Royalty Taken by R. G. Knowles.

The following photograph of King George and Queen Mary of England was taken at Bombay as the royal personages were about to sail back to England. The pho-



KING GEORGE AND QUEEN MARY EMBARKING FOR ENGLAND AT BOMBAY.
(Taken by R. G. Knowles, who will tour here next season; management, R. E. Johnston.)

tographer of the occasion was R. G. Knowles, the lecturer, who is to tour America next season under the direction of R. E. Johnston.

Luckstone Artist-Pupils.

Isadore Luckstone is one of the leading vocal instructors who makes a specialty of the artist-pupil. Although he gives as much attention to the beginner as to the advanced pupil, his work as a coach and his reputation as a master of interpretation have brought a large number of artist pupils to his studio in New York.

Mr. Luckstone has been for years one of the leading accompanists for celebrated artists, and thereby gained an experience that could be secured from no other source. He has made a profound study of the voice, and having been associated with many great vocalists, has had ample opportunity to observe and to study various methods. This is the reason why he is besieged with applications and why so many of his pupils are advancing steadily along the road to success.

Of the more important artist-pupils now coaching with him are: Lambert Murphy, tenor at the Metropolitan Opera House, New York, who made a splendid impression this winter through his excellent work; Marguerite Starell, soprano, of the Chicago-Philadelphia Opera Company, who is a favorite concert singer as well, and has a number of engagements booked for concerts and musicales. Ellison Van Hoose, also a member of the same opera company, is a singer with a large reputation in both the operatic and concert fields, and is one of the most popular singers in America. Earle Cartwright, of Boston, has a beautiful baritone voice, and is well known throughout New England. He has been engaged for the Mollenhauer concerts and the May festival tour. He is also in demand for musicales.

W. G. Glen, basso-cantante, possesses a very deep and sonorous voice. He comes from San Francisco, and is at present singing at the Cathedral of St. John the Divine, New York. Others who are making their art more or less prominent in musical circles are John Chipman, of Boston, tenor at the Madison Avenue Baptist Church, New York; George E. Rasely, of Worcester, Mass., tenor at St. Bartholomew's Church, New York; Adele Krüger, a popular and well known soprano, of New York; B. E. Berry, tenor at Grace Church, New York.

RUSSIAN SYMPHONY CONCERTS.

Only music from the Land of the Little Father was played by the orchestra at the Russian Symphony concerts in Carnegie Hall last Saturday evening, February 10, and Sunday afternoon, February 11.

Vasilenko's "The Garden of Death," a symphonic poem based on verses by Oscar Wilde, proved to be a highly colored and melodious piece of musical illustration, scored skillfully and filled with numerous rhythmic and melodic episodes of interest.

Rimsky-Korsakoff's familiar "Scheherazade," played with brilliancy and finish by the orchestra, and Ippolitow-Ivanow's no less familiar "Two Caucasian Sketches," together with two sections from Iljinsky's "Nur and Anitra" suite, completed the offerings of Modest Altschuler and his Russian Symphonists.

Madame Namara-Toye, an extremely graceful and attractive young soprano, was the soloist, and revealed herself to be a singer of sweet and sympathetic voice, high in range, lyric in quality, and capable of reflecting real emotion when called upon to do so. In a dramatic aria from Rubinstein's neglected "Demon," Namara-Toye roused her hearers to genuine enthusiasm with her temperamental delivery, her effective phrasing, and the real skill with which she modulated her voice to the changing significance of the text. In Rubinstein's "Dream" and Tschakowsky's "Toujours à toi," Namara-Toye proved that she possessed also the ultra refined vocal and interpretative qualities which make up the artistic organization of a real lieder singer.

Enrico Caruso and Riccardo Martin occupied adjoining first tier boxes (4 and 6) at the Sunday afternoon concert, as Namara-Toye, again the soloist, sang "Ah! fors e lui" and "Sempre Libera," from "La Traviata." As might be expected, two idols from the operatic domains could not escape notice. When the famous singers realized that the majority of persons in the house discovered their presence, both hid behind the ladies in their parties. While Miss Toye sang the brilliant stanzas from Verdi's familiar opera Signor Caruso's body involuntarily swayed to and fro, and at the end of the scene the Italian applauded with might and main, music that he knows as well as the alphabet of his mother tongue. Mr. Martin, too, applauded, but he was less demonstrative. Still, Miss Toye has the satisfaction of knowing that her singing was heard and commended by the greatest Italian tenor and the greatest American tenor of the day. The voice of this young artist showed further good qualities, especially remarkable richness in the middle register, and that is one among other reasons why her singing has been admired in the upper stratas of society and music. Namara-Toye's patrons, when published in a list, look like a chapter from the Social Register. Her performance of the Verdi aria showed a good understanding of that school of vocalization, but even had the number been less well sung, Namara-Toye would have charmed by her youth and winsome personality.

There was another soloist Sunday afternoon, also young and gifted, who aroused enthusiasm by her art. She was the Russian pianist, Luba d'Alexandrowsky, whose playing of the Grieg concerto, accompanied by the orchestra, held the listeners captive. A warm, lovely, round tone, musical phrasing, technical facility and surprising comprehension (for her years) of the Norwegian composer's beautiful score, characterize Miss d'Alexandrowsky's playing. The delicate shading in the adagio (second movement) and the rippling measures of the finale, went toward completing a performance that was appreciated by the laymen and valued by the musician, on account of the intrinsic qualities of the rendition.

For its opening number Sunday afternoon, the orchestra repeated Rimsky-Korsakow's "Scheherazade," and the Iljinsky numbers.

The writer was called away after Miss d'Alexandrowsky played, so missed hearing the remaining offerings, which included a Mozart aria (from "The Marriage of Figaro"), sung by Namara-Toye, and a serenade for orchestra by Mary Lawrence Townsend.

Maud Morgan Harp Concert.

At Mount Vernon, N. Y., on February 5, Maud Morgan, the celebrated harpist, gave another of her delightful concerts. The Mount Vernon Daily Argus said:

Miss Morgan is recognized as the leading harpist of the day, being the first to introduce the harp upon the concert stage of the United States; so many comment upon her playing can only be in the way of praise. It was a charming picture she made. Miss Morgan is a tone poet, wholly free from under-sentimentality and is vigorous without being rough. While her playing is characteristically strong and virile, she presents lighter compositions with delicacy and grace, charming from her instrument the tenderest and most entrancing harmonies. What Miss Morgan achieved at this recital was worthy of the greatest admiration and the enthusiastic appreciation which the large audience rendered in ever increasing degrees after each individual number.



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PARIS

PARIS, February 5, 1912.

"Mother Goose" ("Ma Mere l'Oye"), the new ballet by Maurice Ravel, is an altogether charming work, in every way worthy of this brilliant young composer. That it should be played at the small, rather old, rather shabby Théâtre des Arts is greatly to its disadvantage and much to be regretted, for the resources of the theater are altogether inadequate to a proper rendition of the work. This is especially true as regards the orchestra, in which there are so few strings that the wind section gains an undue prominence and the score seems to lack balance.

Naturally, under such circumstances, it is difficult to form a clear and correct opinion of Ravel's work as a whole. It is evident, however, that the score is full of color, and constructed with a great deal of skill and a perfect familiarity with all of the resources of the modern orchestra. This is especially remarkable when we consider that the score was, for the most part, arranged from a set of pieces originally composed for piano, four hands. The title of the set is "Mother Goose, Five Pieces for Children." The composer tells us that it was during a performance of these pieces that he conceived the idea of arranging them as a ballet. It appears that he composed a prelude, some dances and some interludes connecting the various parts so as to make a single, unbroken movement of the whole.

The story of the ballet, if story it may be called, is extremely simple. After a short prelude for the orchestra the curtain rises and we see Mother Goose sitting at a spinning wheel, spinning. The Princess enters, dances, and finally approaches too near the spinning wheel and pricks her finger. She sinks into a chair and falls asleep; the Sleeping Beauty. While she sits there, asleep, the various scenes are enacted before her as if forming a part of her dream. There is first a dance of Beauty and the Beast, then a scene depicting the terrors of Hop-o'-my-Thumb and his brothers abandoned in the magic forest, Laidronnette, Empress of the Pagodas, and finally the entrance of the Prince Charming, the waking of the Princess, and the magic garden. To all of this is set a music that is graceful and melodious in spite of the fact that it belongs to the ultramodern French school. It is this ability to be modern and at the same time melodic and rhythmical that gives the music of Maurice Ravel its particular charm

and its great value. This score simply teems with ideas. New motives, and new developments of motives already used, pop up every moment, and frequently a sustained melody is sung while in the accompaniment are heard motives that have become familiar by reiteration. Especially beautiful is the Chinese music belonging to the Empress of the Pagodas. A delightful effect is here introduced consisting of the use of a large, deep toned Chinese gong, and a celesta played so as to suggest the little prayer bells which hang in the pagodas and are gently moved by the wind. No less beautiful is the waking of the Sleeping Beauty, a stately, slow moving pavane constructed on a ground work of harmonies as lovely as they are elusive.

Early in February the Trianon Lyrique Theater will be the scene of a revival for a charitable purpose of Offenbach's "Barbe Bleue." A particular interest arises from



AN OLD PRINT FROM CHARIVARI, Showing Berlioz leading an "orchestra of all nations" at the Paris International Exposition of 1855.

the fact that Hortense Schneider, who created the principal role in this operetta when it was first given in 1866, is to act as stage manager for the revival. Fairy stories are certainly just now very much in fashion, and this revival will give us an opportunity of seeing how they were done nearly fifty years ago.

Ten days ago Gabriel Pierné slipped on a step and injured himself sufficiently to be confined to his bed, or at least to inactivity, for a few weeks. For this reason the latest Colonne Concert was directed by Paul Vidal, with the exception of the new Dubois symphony, which was conducted by the composer. Poor composer! Hardly had this announcement been made when remarks of a most

uncomplimentary kind began to be heard coming from the upper galleries. At the beginning of the work some one called out "Quelle saleté," and another voice was heard to remark in a very audible tone, "C'est la musique fait par un épicier!" which opinion evidently met with the approval of the crowd, for it was followed by "Bravos" mingled with hisses. This symphony by Theodore Dubois does perhaps not deserve such harsh treatment, but it is very far from being a work of any value whatever. It contains not a single idea except the "Marseillaise," which is introduced, seems utterly out of place, and only causes annoyance. To cap the climax on this unfortunate concert, Heinrich Knotte, who was to be heard in Wagner excerpts, was too ill to appear. Martha Leffler-Burkard sang passages from the roles of Isolde and Brünnhilde with a coldness that these heroines could not be suspected of. The only successes of the afternoon were scored by Paul Vidal, who proved himself to be a worthy substitute for Pierné, and by the cellist, Bedetti, who gave a beautiful interpretation of the splendid "Chant Elegiaque," by Florent Schmitt, one of the most important of the younger school of French composers.

At the Lamoureux Concert, after much advance advertising, the second symphony of Witkowski, director of the Société des Grands Concerts at Lyon, was heard, and produced a feeling of general disappointment. It is "Kapellmeistermusik" pure and simple and requires no further comment.

Alfred Cortot and Jacques Thibaud are to give two recitals in February, playing sonatas by Brahms, Leku, and Beethoven in the first, and Beethoven, Schumann and Chausson in the second.

At Rouen a new opera by Jean Nougues, entitled "L'Aigle, Epopée Napoleonienne," is to be given this week and holds some interest because of the fact that it is constructed, like "Les Girondins" of Fernand Le Bornu (recently described in these columns), entirely upon the national songs of France. This cannot fail to be of interest to those Americans who believe that an American school can only be founded upon the songs of the people, be they whites, negroes or Indians. The use of folk songs, which is becoming more and more common in France, is due partly to an exaggerated feeling of patriotism (which as some one has said, is the last refuge of respectability) partly to the influence of Glinka and his successors of the Russian school, but chiefly to the example of Francis Casadesus, who, with his brothers, organized the Société des Instruments Anciens, which has often been heard here in music of the olden time. Casadesus is director of the Conservatoire Populaire, founded by Gustave Charpentier, composer of "Louise." He has done valuable work in the rearrangement of the songs of Beranger, a volume of 1,100 pages; in collecting the ancient dances of France; and in editing a complete edition of the songs of Berat, 20 volumes. He is the best folklorist of France, and devotes much time to organizing festivals of the popular order. But his greatest influence has been through his symphonic works, which aim at making the music of France genuinely French. The opinion of the critics seems to be that he has lent a vitality to the decadent French school, which should result in nothing but good. It cannot fail to strike one, however, that the music of France has always been too national to take any very strong hold on the outside world, and that, after all, it is

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the cosmopolitan music of the great Germans, and the symphonic works of the least Russian of Russians, Tschai-kowsky, which possess the most genuine value. And this constant harping on folk songs becomes woefully wearisome when indulged in to excess.

There is a positive dearth of concerts in Paris! Only thirty-eight are announced for this week, thirty-five for next week, and so on for weeks to come! And considering that most of these concerts are wholly or in part song recitals, is it not at least worthy of note that in all this huge list there is but one English song—"Blackbird Song," by Cyril Scott. Are we really as bad as all that? How would it be to be patriotic for once and try a little reciprocity?

A young French tenor, who, it is whispered, is really Italian, as his name, Vezzani, would seem to indicate, recently made his debut at the Opéra Comique, appearing in "Richard Cœur de Lion" and in "Manon." That he possesses a splendid tenor cannot be denied, but he seems to know nothing of the stage, and his interpretations are miserable. Whether he possesses enough intelligence ever to acquire this most difficult portion of the dramatic art remains to be seen. Meantime his success with the large public, which does not discriminate very sharply in such matters, is most flattering.

Heinrich Knoté, who was ill and unable to appear a week ago, was heard this week at the Concert Colonne with Madame Leffler-Burckard, and Madame Alvina-Alvi, of the St. Petersburg Opera, in Wagner numbers, including the finale from "Siegfried," a scene from the second act of "Tristan," etc. The concert was again conducted by Paul Vidal, Pierné being still confined to the house.

The only musician whose name appeared among the recent promotions to the honor of Chevaliers de l'Instruction Publique is Jean Nougues, composer of "Quo Vadis" and "L'Auberge Rouge," both of which are now playing in Paris; "L'Aigle," which had its première this week at Rouen, and other works of less importance.

Mlle. Renée Lenars is giving a series of recitals on the chromatic harp which should convince most composers of the superiority of that instrument over the older diatonic harp, with its pedal movement so full of hindrances for the juggler in modern harmonies. Mlle. Lenars seems able to play the most complicated of modern piano pieces. Of course, as an orchestral instrument this chromatic harp lacks the advantage of playing chords "glissando," such as are so frequently seen (not heard) in the works of Strauss, Debussy, et al. I say seen and not heard because, as a matter of actual fact, these glissando chords are, nine times out of ten, inaudible in the modern score.

On February 11 there is to be a grand festival matinee at the Trocadero, given by the Conservatoire Orchestra and a choral body of 500 voices. The program will be: Symphony with organ, by Saint-Saëns; Beethoven's ninth symphony, and the first performance in France of Strauss' "Tilliefer," sung by Mesdames Gall and Lapeyrette, MM. Franz and Journet, of the Opéra.

The Winter Salon, which now is holding an exhibition in the Grand Palais, shows an excellent tinted crayon portrait (by Camille Boiry) of Harold Bauer.

Fannie Bloomfield Zeisler is with us again and is to be heard on Sunday with the Lamoureux Orchestra, under the direction of Camille Chevillard. The lapse of years since Madame Bloomfield Zeisler's former tour in Europe has not effaced the deep impression she made then, and her appearance here is looked forward to with much interest. The number selected for this concert is Mozart's C minor concerto, a selection which delights Madame Bloomfield Zeisler's many friends and admirers who know her especial mastery in the interpretation of the works of "the father of the concerto." Madame Bloomfield Zeisler comes to us from triumphs in Leipzig, where she was heard in the Moszkowski concerto with the Gewandhaus Orchestra under the direction of Nikisch; in Munich and Dresden, where she gave recitals; in Berlin, where she played with the Philharmonic, again under the direction of Nikisch. After Paris she goes to London, where she will be heard in Queen's Hall, then again to Berlin for a recital, then to Hamburg both for recital and appearance with the symphony orchestra there, etc. Press notices from the North announce that "Madame Fannie" shows all of the masterly technical facility of former years, and with it a maturity and force that place her in the front rank with the world's greatest pianists.

Emile Isola, the eldest of the two brothers, has been decorated with the Légion d'Honneur.

André Chailley, the well known violinist, contributed a delightful number at a concert given by Georges Delaunay at the Salle Gaveau. M. Chailley played Max Bruch's G minor concerto and was assisted by the Musica-

Femina Orchestra. The young artist scored a great success.

All the galleries of the Grand Opéra were filled yesterday morning with a silent but picturesque crowd of ballet dancers, accompanied by their mothers, who had called in reply to summonses by the directors inviting them to sign new engagements following their dismissal as a re-

sult of the strike. Not all the strikers were signed yesterday, however, but just enough of them to reconstitute the corps de ballet. A delegation of dancers in the meantime called at the Chambre des Députés and solicited the reengagement of all the strikers.

Moriz Rosenthal will play at the Société Philharmonique tomorrow, February 6. F. P. P.

Throng Welcomes Kubelik at Hippodrome.

Sunday, a day of rest for the "butcher, the baker and the candlestick maker," has become a strenuous one for New York musicians and music critics. If artists do not find all their Sabbath day achievements fully recorded, they must attribute it, not to lack of interest, but want of time, and the utter impossibility of being at two or three places during the same hour.

Sunday afternoon and evening, February 11, concerts and recitals were given in nearly every available hall, and at several theaters, in the Metropolitan district. A great



KUBELIK.

throng welcomed Jan Kubelik at the Hippodrome, where the artist filled a return engagement. The Bohemian virtuoso played twice at the Hippodrome in the autumn, previous to starting on his tour across the American Continent. On each of his former appearances, at the mammoth Sixth avenue structure, the house was sold out, and judging from the mass of humanity assembled Sunday evening of this week there were few seats left when the doors were opened at 7.30 o'clock.

On this occasion Kubelik had the assistance of the New York Symphony Orchestra in presenting the following program:

Carnaval Overture	Dvorak
Concerto in B minor	Saint-Saëns
Moment Musical	Schubert
Soothing Song	Mendelssohn
Concerto in D minor	Vieuxtemps
Ballroom Scene, from Eugen Onegin	Tchaikowsky
Souvenir de Moscow	Wieniawski
Campanella	Paganini
Assisted at the piano by Ludwig Schwab.	

Kubelik's title as "Wizard of the violin" was earned by him when he first visited this country ten or eleven years ago; no one is likely to dispute his claim to the title. Musically, he has advanced greatly since the year of his American debut; then he startled the violin fraternity by his prodigious feats. Even as a lad they proclaimed him "the reincarnation of Paganini," but it is doubtful if the immortal Paganini ever played as soulfully as Kubelik performed the slow movements in the two concertos on his program last Sunday evening. The Saint-Saëns work has some ungrateful passages, and the other concerto is a virtuoso piece, and Kubelik's performances of both revealed the lofty meanings as well as the dazzling bravura calculated to thrill, and thrill he did that multitude by the tantalizing ease of his double stopping and the mystifying effects of his harmonies.

Then there were other moments when he compelled tears by the melting tones that penetrated to the furthestmost seat in the auditorium.

The New York Symphony Orchestra played at its regular concert in the Century Theater in the afternoon, and it was quite evident by the listlessness that the members of the orchestra and the conductor, Walter Damrosch, had not rested from their labors in the earlier part of the day. A scratch orchestra could not have accompanied

the star more indifferently. The defects were especially marked in the Saint-Saëns concerto. Here, passages were blurred, and the brasses sounded as strident as an out of doors band.

In the second concerto a better understanding seemed to prevail between the conductor and his men; but here, too, the playing fell below the symphony standard now exacted in this musical community.

The real beauties and skill of Kubelik's art were disclosed in the numbers where the violinist had the valuable musical support of his official pianist, Ludwig Schwab. While these solos were played the house heard the magic of Kubelik's playing undisturbed by the din of the trombones or the blasts of the tuba. The "Souvenir de Moscow" and the Paganini "Campanella" have been played by Kubelik thousands of times, but it is doubtful if he, himself, or other virtuosos ever stirred an audience more than was done last Sunday night, as the nimble fingers sounded the appealing tenderness in the Wieniawski transcription of the Russian aria or the immeasurable difficulties of the Paganini score. The house went into raptures. For his first encore, Kubelik played the lovely "Humoresque" by Dvorak, and then followed three more numbers before the enthusiasts would leave the building.

Friday evening of this week (February 16) Kubelik is to give a return recital at the Academy of Music in Brooklyn. The program for that date will be found in the Brooklyn letter in this issue of THE MUSICAL COURIER.

Virgil Piano Conservatory.

There was a surprisingly fine program at the Virgil Piano School recital last Friday afternoon. Among other players, Lucille Oliver deserved the hearty applause which she won by her feeling and finish of technic. Gwendolen Rees showed remarkable beauty of tone and breadth of interpretation in the Chopin scherzo. The audience also enjoyed Mr. Hawkins' playing of the Beethoven sonata. Edna Pickett's playing of the Scottish legende was very effective. The program was as follows:

Nocturne	Sydney Parham	Serialbine
Fantasia, D minor	Helen Vredenberg	Mozart
Scottish Legende	Edna Pickett	Bee
Fourth Mazurka	Thelma Ries	Godard
Prelude No. 1, C major	William Avery	Chopin
Spring Night	May Hancock	Schumann-Liszt
Dragon Flies	Gwendolen Rees	Bartlett
Evening Harmonies	Edith Woelfler	Pachulski
Persian Song	Lillies Bacon	Burmeister
Serenade	Lucille Oliver	Olesen
Staccato Etude	Edith Woelfler	Rubinstein
Ballade, G minor	Edith Woelfler	Chopin
Mazurka	Mudeste Ximena	Debussy
Sonata, op. 101	Warner Hawkins	Beethoven
Scherzo, C sharp minor	Gwendolen Rees	Chopin

Activity in R. E. Johnston's Musical Bureau.

Rosa Olitzka, the Russian contralto, will appear at a musicale given by Mrs. J. Kayser, 10 East Eighty-first street, New York, Tuesday evening, February 20.

Paul Morenzo, the tenor, sang at the Astor Hotel, Thursday morning, February 8, at the Council of Jewish Women.

Sunday evening, February 18, the Progress Club, of New York, will give its big concert of the year. The following artists will appear: Mary Garden; Madame Olitzka, the well known Russian contralto; Albert Spalding, the great American violinist, and Herbert Sachs-Hirsch, a young and brilliant pianist, who was a member of the Mary Garden Concert Company, on its tour last fall.

Yvonne de Treville, the coloratura soprano, will give a chronological program in a French song recital at Carnegie Hall, Tuesday afternoon, February 27.

Stokowski and the Cincinnati Orchestra.

The St. Louis Mirror of December 16, 1911, said:

St. Louisans who were fortunate enough to have been present at the concert given last Wednesday by Mr. Stokowski and his orchestra could surely count that evening as one of their happiest. What a tonic is the youthful leader, and with what burning concentration does he literally draw out the quintessence of music from his men and their instruments!



LEOPOLD STOKOWSKI.

The Tchaikovsky fifth symphony was a happy medium for his debut, and its interpretation must have been a revelation to our puritanical town! Here were youth, love, passion, human sympathy, restless energy unleashed and pouring like a purifying fire through the Odeon! It is not easy to talk about the concert without running into superlatives of admiration, for here at last was a modern conductor, free and courageous in his readings. And is not music free as air, incorporeal, a radiant floating spirit? And is it possible to imprison her in the shackles of pedagogic rules, whether of Berlin, or Paris, or Boston? A great artist does not bind himself to the rigidity of the bar division, or the metronomic tempo indication. He is bound to laws of the spirit of music only, not to the rules of a deceptive notation—a dead symbol at best for the life-giving stream of incorporeal sound. With what daring did Stokowski begin the principal motive of the first allegro; halting and hesitating, but gathering assurance as it moved along, until it burst forth triumphant in the full-voiced orchestra! What thrilling effects of the strings in the lovely second

theme (again of Italian contour)! Here were nuances of tone color and rhythm as beautiful as we had ever before heard!

In the glorious andante, with its woodland horn theme, the orchestra built up climax after climax of overwhelming intensity, and the furious, almost barbaric, finale was brought to a triumphant close in a majestic burst of musical thunder. Throughout the entire work he was the great artist playing upon the many-voiced orchestra, as a Casals or an Ysaye might play upon his instrument. The "Tannhäuser" overture, perennially beautiful, was played with the same freedom and the same wealth of color and rhythmic effects; I must confess I have never heard a finer performance in its totality. Let us have more of Stokowski and his orchestra!

THIRD LAMSON RECITAL.

Gardner Lamson gave his third recital of the season at Carnegie Lyceum, New York, on Thursday afternoon, February 8. It was attended by an audience which made up in enthusiasm what it lacked in numbers. This must not be construed as to mean that it was of small proportions; on the contrary, the hall was comfortably filled, and those who remained away missed a valuable lesson in the art of dramatic interpretation such as is not given every day, or every month.

Mr. Lamson has had operatic experience and therefore knows how to penetrate to the heart of a composition. His innate proclivity for outward expression and his fine schooling afford him unusual opportunities for taking his hearers into his confidence in a manner that affords pleasure of a most pronounced type.

He presented a program of splendid proportions—a program of unusual makeup, and rendered it with an abundance of spirit and energy, while at times the poetic and sentimental sides were brought into prominence. The selections with which the singer won most attention and into which he put all the art at his command, thus securing excellent results, were the two "Faust" arias, the Kirchner and Schumann songs and the scene from "Parsifal." Of these Mr. Lamson gave a very dramatic and powerful interpretation and won deserved applause.

He was forced to omit a French song on account of his unwillingness to comply with the demands of a society which is attempting to collect a fee for the privilege of singing certain copyrighted songs. Mr. Lamson said it was objectionable because it was un-American and that the society was making a grave mistake in endeavoring to foist upon Americans something that is repugnant to them, and that he did not propose to surrender his liberty as an artist.

The program was as follows:

Totengräberlied	Sinding
Fuge	Sinding
Ein Weib	Sinding
Sylvia	Sinding
Calf of Gold (Faust)	Gounod
Serenade	Gounod
Two Kings	Kirchner
Ballade des Harfners	Schumann
Belshazzar	Schumann
La Fermière	D'Hardelot
L'Emir de Bengador	Frank
Purgatoire	Paladilbe
Amfortas' Scene (Parsifal)	Wagner
The Vampire	Carter
Rosemary	Carter
Bacchanale	Bauer
Nocturne	Bauer
Coyote Song	Bauer

Esperanza Garrigue's Musicales.

At Esperanza Garrigue's Friday afternoon musicale, on February 2, the guests of honor were Eugene Haile, composer; Ludwig Hess, the German concert tenor, and Signor Benigni, Italian operatic tenor. A number of Mr. Haile's songs were sung by the composer and Mr. Hess. Signor Benigni was heard in arias from "Trovatore," "Pagliacci" and "Tosca."

Madame Garrigue's pupils, Enrico Alessandro and Roa Eaton sang from "Traviata" and "La Boheme." Miss Eaton appeared with success at the concert of the Cameo Club, January 25, at the Waldorf-Astoria, New York, where she sang the aria, "Ah, fors e lui," from "Traviata," responding to an encore. Her interpretations were praised by the musicians and critics present.

The guest of honor at next Friday's musicale will be Adriano Ariani, Italian pianist.

Howard Wells in Dresden.

Howard Wells appeared in Dresden on January 13 as soloist with the Dresden Gewerbehaus Orchestra, playing the Chopin F minor concerto and the rarely heard Litolf scherzo from the fourth concerto. In spite of the usual difficulty of getting people out to hear concerts in this music surfeited city Mr. Wells was able to attract persons from Berlin to Dresden to hear him. The following party made the journey to Dresden to be present at the concert: Arthur Howell Wilson, Adair Hickman, Edward Gleason, Frantz Proschowsky, Mrs. A. B. Bixby, Alice Bixby, Myrtle Ackerman, Miss Tole and Bernice Schulz.

Mr. Wells will make one of his regular trips to Vienna in February, taking some of his pupils with him to play for Leschetizky.

Rollie Borden-Low's Recital, March 1.

Rollie Borden-Low, the soprano, is to give her annual New York recital in the gold and white ballroom of the Hotel Plaza, Friday evening, March 1. Madame Borden-Low is to have a varied and interesting program, including novelties. She is to be assisted at the piano by Edward Falck, assistant conductor at the Metropolitan Opera House. Liza Delhaze Wickes, the Belgian pianist, is to play a group of solos.

During the winter Madame Low has filled a large number of engagements under the auspices of the Board of Education. She has also some private musicales, several of them at the homes of the social elect.

Jessamine Harrison-Irvine Reception.

At Jessamine Harrison-Irvine's reception, on February 4, Lola Carrier Worrall, the song composer of Denver, was the guest of honor. The music was unusually excellent, rendered by Julie Ferlen Michaelis, Olga Ferlen, and Max Jacobs (violinist). Songs of Mary Helen Brown, with the composer at the piano, were sung by Vernon Archibald, Elizabeth Branjon, soprano (just returned from Europe); Luella Bender, reader, and Bradford Kirkbride, baritone.

Mrs. Irvine was most successful as accompanist at Mrs. McGrew's musicale this week.

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W. Dalton-Baker's Collection of English Folk Songs.

W. Dalton-Baker, the bass-baritone, who is considered one of the leading oratorio singers in England, arrived in New York some ten days ago to begin his fourth tour of America. Mr. Dalton-Baker brought back with him a collection of old English folksongs, some of them dating back to the thirteenth and fourteenth centuries. These songs were found by scholars making research among old manuscripts in the libraries of Merrie England. The singer, a handsome man, about thirty, is the typical Briton, wholesome and sincere.

In speaking of the old songs which he has added to his repertory, Mr. Dalton-Baker said to a representative of THE MUSICAL COURIER: "I would not accept these songs merely because they were antique. In studying them I found them beautiful and of real musical value to the historian and student. While they consider me a singer versed in oratorio traditions, I am equally devoted to recital work, and it is that kind of work that I shall do principally during the present visit to America. Of course, I shall sing in a number of oratorio performances. In many cities, however, I shall appear in recitals, and some of these recitals will be before schools, colleges and clubs; let us not forget the clubs and musical societies, of which there are so many well equipped ones in the United States."

For years Mr. Dalton-Baker has achieved some of his greatest successes singing in the performances at Albert Memorial Hall, where the choruses usually consist of 1,000 voices.

Possessing a voice of deep and sonorous quality in the chest register, Mr. Dalton-Baker is able to sing parts ordinarily written for basso, like in "The Messiah," for instance. The remarkable range of his voice is what has attracted attention quite as much as its rare timbre. While his chest tones suggest the basso, his mixed tones have the lighter quality of the baritone. "Such a voice opens many doors to an artist, and in the case of Dalton-Baker there is particular reason why many doors should open to him; for he is a musician as well as a singer, having in his younger days played the organ in church choirs as well as filled the exacting post of choir director."

Mr. Dalton-Baker was trained for oratorio by Frederick Walker, who for many years was a professor at the Royal Academy. This venerable man is still hale and hearty and his pupils never fail to show their esteem and grati-

tude for what he did toward making artists of them. Professor Walker, when a young man, attracted notice for his share in the premiere of Mendelssohn's oratorio, "Elijah," which took place at the Birmingham music festival in 1846, under the direction of the famous composer. This oratorio was written for the festival. Mr. Walker was invited to turn the pages of the score while Mendelssohn led the production.

Monday evening of last week Mr. Dalton-Baker opened his tour at Peekskill, N. Y. During the same week he



DALTON-BAKER.

gave a recital at a private school at Farmington, Conn. During the next fortnight he will sing at other recitals in the East and Middle West. His recital in Chicago is

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scheduled for Sunday, February 25. In March the singer is to make a tour of Canada.

Mr. Dalton-Baker's tour is under the management of the Concert Direction M. H. Hanson, New York.

Mendelssohn Choir Concert.

The Mendelssohn Choir, of Toronto, is giving its annual music festival in that city this week. The chorus will give Verdi's "Requiem," at Carnegie Hall, New York, on February 27 and 28. The program for the first concert will be miscellaneous in nature. It will also enlist the services of the Theodore Thomas Orchestra, of Chicago, which will give a large part of the program with the choir.

The Mendelssohn Choir first visited New York about five years ago, giving two concerts. Since then its fame has increased, and reports of its annual festivals at home and concerts given in Chicago, Cleveland, Buffalo, Rochester, have been told to the music lovers of New York. It is safe to predict that the approaching concerts of this choir will bring out a large number of musicians and lovers of choral singing.

Baroness Von Elsner Resumes Work.

Baroness Litta von Elsner, who met with a painful accident some months ago, has now recovered and is again at her studio, 562 Park avenue, where she has resumed teaching. Madame von Elsner's many vocal pupils will be glad to hear of her convalescence.

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It was with very evident regret that the Boston public bade farewell to Lilla Ormond, who made her final public appearance in this city prior to her marriage and consequent retirement from the concert field, on February 5, at Jordan Hall, in the following program:

Tristesse Pierre
Connaissiez-vous mon Hironde? Pierné
Fédia Erlanger
La Petite Anne Schindler
Chant de Trouvère Schindler
Le Colibri Chausson
L'Ané Blanc Hué
Aghadoc Chadwick
Adieu Converse
Down by the Salley Gardens Colburn
The Wind Weave
My Lagan Love Harty
Daybreak Dahlé
The Guitar Player Bennett
April Denmore
What's in the Air Today? Eden

Few young singers before the public today have achieved a greater and more well deserved popularity. With a vocal equipment that is at all times appealing, and a warmth and richness of lower and middle registers that makes her absolute mistress of songs within this range, Miss Ormond is the artist always, in whatever she essays. Added to this, too, the singer possesses a unique charm of personality and an exquisite musical taste, a taste which reveals itself in her purity of diction and her sensitiveness of interpretation. This was particularly noticeable in her singing of the French songs, each absolutely individual and fascinating in variety of appeal and testing the singer's art and power of imagery to the utmost. Mr. Chadwick's "Aghadoc," dedicated to Miss Ormond and given with great dramatic intensity, was warmly received by the large audience, loath to leave even after two encores had been added to her final group.

A piano recital given at Steinert Hall, February 6, by Ernest P. Hawthorne, a young pianist new to this city, revealed no particular reason for its being, since the young man, though evidently a sincere and earnest student, has by no means reached the stage where he can command public interest by his playing.

The particular feature of the third Apollo Club concert, held at Jordan Hall, February 6, was, as always, the remarkable ensemble singing of the members of the club. Of the varied program given, "A Night in Spring," by Max von Weinzierl, with organ and piano accompaniment, and Wilhelmina Wright Calvert singing the obligato in a brilliant and well trained soprano, proved the "hit" of the evening. Bessie Bell Collier, the other soloist of the even-

ing, contributed much enjoyment to the program by her playing of violin pieces by Goldmark, Saint-Saëns, Schubert, Wilhelmj, Friml and Randegger.

Alice Nielsen will appear in concert at the White House, Washington, on February 17, when she is to give a program composed of numbers selected by the Presidential family from her large repertory of songs and arias.

The fifteenth pair of concerts of the Boston Symphony Orchestra, February 9 and 10, brought Heinrich Warnke,



LILLA ORMOND.

cellist, as soloist, and a first performance in this city of Frederick Converse's latest orchestral work in symphonic-poem form, entitled "Ormazd." The subject of this work is the conflict between Ormazd and Ahriman, light and darkness, the gods of good and evil, which ultimately ends in the triumph of the good. A noble theme in both conception and treatment, Mr. Converse displayed in this

work imagination and poetical insight, combined with a clarity and continuity of structure which gave each musical thought its due value in the construction of the whole. The work was most enthusiastically received in spite of the mediocre performance of it by Conductor Fiedler and the orchestra, due, no doubt, to insufficient rehearsing. Mr. Warnke played for his solo number the Lalo concerto, and revealed himself an elegant and polished artist who is able to bring forth the musical and songful qualities of his instrument without the slightest suggestion of effort.

Charles Hackett, singing the tenor part in Verdi's Requiem at the annual midwinter concert, January 27, of the Nashua (N. H.) Oratorio Society (E. G. Hood, conductor), was the recipient of the highest praise from press and public alike for his constantly growing vocal artistry, which bids fair to make this young man a prominent factor in the best musical life of this country.

A recital given at Jordan Hall, February 8, under the auspices of Miss Hersey's School Association, the proceeds to be devoted to charities, enlisted the solo services of Evelyn Scotney, soprano, and George Copeland, pianist, in the following program:

Ave Maria Gounod
Miss Scotney.
Sonata No. 1 Scarlatti
Sonata No. 5 Scarlatti
Etude Chonin
Etude Liszt
Mr. Copeland.
Caro Nome, from Rigoletto Verdi
Miss Scotney.
Reflets dans l'eau Debussy
Cortège Debussy
Clair de Lune Debussy
Poissons d'or Debussy
Mr. Copeland.
Down in the Forest Ronald
Love, I Have Won You Ronald
Miss Scotney.
Spanish dances—
Habanera Chebrier
Triana Albeniz
Recuerdos Grovlez
Mr. Copeland.
Polacca, from Mignon Thomas
Miss Scotney.

Miss Scotney is a young singer of unusual vocal gifts, and as such delighted the large audience by the ease and abandon with which she sung such difficult coloratura numbers as "Caro Nome," from "Rigoletto," and the "Polacca," from "Mignon." For the present, however, Miss Scotney may only be judged potentially, as she is yet too young and artistically immature for serious criticism. Mr. Copeland's wonderful artistry and beautiful luminousness of tone are too well known in this city to be further dilated upon, hence it suffices to say that on this occasion they were sufficiently in evidence to rouse his audience to a high degree of enthusiasm.

Georgette Le Blanc Maeterlinck's farewell to Boston and its public took the form of a lyric-dramatic recital of her husband's works, given at Fenway Court on February 7.

Jordan Hall held a large audience for the recital of Leo Slezak, tenor, on Saturday, February 10.

A chamber music concert in the real intimate musical meaning of the word was that given by Mr. and Mrs. Witek in their residence-studio at "The Ikely," Sunday afternoon, February 11, before a representative audience of Boston's best known musicians and music lovers. The program included the Schubert trio, opus 100, in E flat major for piano, violin and violoncello, Brahms sonata for piano and violin, op. 78, in G major, and the Chadwick

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quintet for piano, two violins, viola and violoncello, in E flat major. Assisting the artist pair were: Heinrich Warnke, cellist; Sylvain Noack, violinist; Carl Risland, viola player—all colleagues of Mr. Witek from the Boston Symphony Orchestra. Each a soloist of sterling worth. Mr. Witek and Vita Witek are equally well met on the plane of ensemble achievement, and as a result no better performance of the Brahms sonata could be imagined than was given by those artists. The gracious largeness of its musical content being drawn with an inner understanding that bespoke two minds instinctively and intuitively en rapport musically and in all ways. The ensemble of the Schubert trio was a finer achievement than the quintet, which lacked transparency. In both numbers, the assisting artists were soloists of the first rank, who gave notable exposition of the occasional solo passages, but still the tout ensemble wanted the pliancy that comes with the long practical experience gained in playing together. Despite these slight shortcomings, Mr. Chadwick's quintet was given a splendid performance and thoroughly enjoyed for its melodic charm, to which the slow movement with its gripping tenderness of appeal aided in no small measure. Mr. Warnke gave excellent cello support in the Schubert number, his beautiful tone making its lovely effect in both the solo and ensemble portions of the work. The second concert in the series thus auspiciously begun will take place March 10.

BLANCHE FREEDMAN.

Paulo Gruppe's Successes.

Paulo Gruppe, assisted by Elizabeth Thompson Nilson, contralto, gave a recital in Memorial Hall, Columbus, Ohio, on January 23, under the auspices of the Woman's Music Club. The press said:

Mr. Gruppe proved to be an artist of much interest. He possesses none of the theatrical effects of some of our great cellists, rather his work is brought forward with little or no affectation, so his playing is all the more enjoyable for the frank manner in which it is done. Mr. Gruppe produces a tone of considerable power and one of excellent quality. His playing also displays much musical feeling. These good qualities, coupled with an adequate technical equipment, make this artist's playing of the most enjoyable sort.—Ohio State Journal, January 28, 1912.

Gruppe possesses all the musicianly qualities for which he is given credit and he is master of the superbly beautiful instrument which he plays. The tone he produces is exquisite, rich, mellow and stirring. The audience which greeted him was larger than usually attends musical entertainments and was an enthusiastic one.

His work was magnificent and was accorded a warm reception. A quality for which he is noted—his pure musicianliness and temperament—was evident in every note.—Lansing (Mich.) State Journal, January 18, 1912.

It was a magic melody that Paulo Gruppe drew from his cello at the second concert of the Canton Symphony Orchestra in the Auditorium. . . . a melody that held a record audience attentive while he played and brought applause which called him back time after time for encores.

Gruppe appeared in two program numbers and in both cases responded to encores. He showed what musical people who heard the concert declared a remarkable knowledge of his instrument, and the sweetness of his tones kept every ear in the audience strained lest a note might be missed.

In the next number, concerto, D major, by Lalo, Gruppe made his first appearance of the evening and from the first strains to the finale his wonderful fingering won his listeners.—Canton (Ohio) Repository, January 23, 1912.

It is no reflection on the music lovers of Canton to say that probably only a few in the large audience present . . . appreciated the possibilities of the violoncello until they heard Mr. Gruppe play.

It is no slight to the orchestra to say that there is an element of doubt as to whether Mr. Gruppe was most delightful when he played a highly technical, classical number to the splendid accompaniment of the orchestra, or when, in response to an encore, he played a simpler composition as a solo without any accompaniment. Both numbers enraptured his audience, as did his later suite when he played to piano accompaniment.

Mr. Gruppe's initial number was the concerto, D major, of E. Lalo, the introduction, allegro, intermezzo and finale being rendered to the splendid accompaniment of the orchestra. . . . It was a superb rendition and the applause was spontaneous at the first and later insistent for more from the talented performer. It was on this occasion that he mounted the dias on the stage and without assistance from any one rendered Bach's bourree. . . .

For his second appearance Mr. Gruppe selected a suite of three widely diverging numbers and was as delightful in one as in the other.—Canton (Ohio) News-Democrat, January 23, 1912.

He was the visiting artist . . . and quickly established himself in favor by his fluent technique, firm and broad bowing, and a certain naive personality which somehow communicated itself to his playing. In his program there were no mysteries to be interpreted, academic exercises like the Boellman variations, . . . and the elaborate waltz suite by Popper, were all thrown off with great ease and sparkling finish. A deeper note was struck by Dvorak's rondo, which had the true Dvorak flavor, and the acme of interest was reached in the concerto of Lalo, who seems to write as well for the cello as for the violin.—Columbus (Ohio) Evening Citizen, January 24, 1912.

Ballads in Shakespeare.

"Ballads in Shakespeare" is the subject of one of Emily Louise Plumley's set of lecture-recitals which she is presenting this season. At Winsted, Conn., on February 6, Miss Plumley lectured with such success, assisted by Helen

Gue, contralto, as to warrant the following comment in the Winsted Citizen:

It was a most unique and successful affair, consisting of an introductory sketch of the origin of songs and ballads in pre-Shakespeare times, followed by recital and explanation of a selected list of the most famous and characteristic ballads found in the various plays of the great Stratford bard. This portion of the entertainment was given by Louise Plumley, the well known Shakespearean interpreter, and was an altogether dainty and charming piece of work, showing a familiarity with the subject nothing less than masterly and evidencing much original investigation and research.

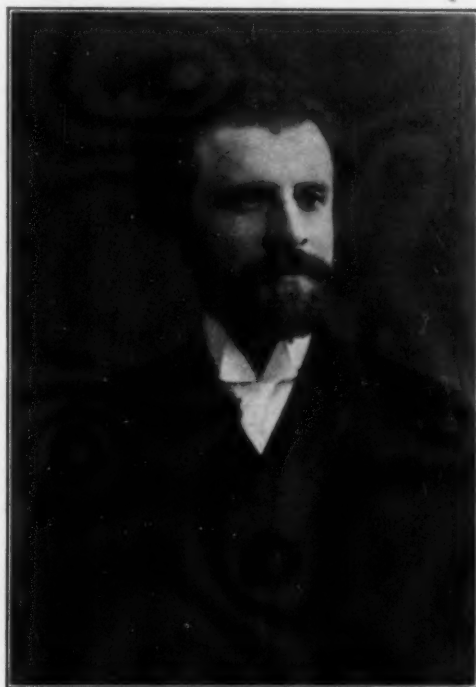
As each ballad or group of songs was recited and explained the ballad in question was then sung by Helen Gue, the accomplished contralto of the choir of Plymouth Church, Brooklyn. In most instances the musical setting was the original melody that had survived with the song, and these old melodies were quaint and effective, some of them strikingly so.

The accompaniments were in some cases composed by Miss Plumley and all were played by that versatile artist, Mrs. Gue rendered the varied selections with artistic comprehension and expression.

Taken all in all, the entertainment was one of a high artistic order and at the same time one that gave exquisite enjoyment to those who had had no previous acquaintance with the subject so delightfully presented and illustrated. The two artists present a combination that is unique and charming and deserving of their great success.

Stojowski to Play at the MacDowell Club.

Sigismund Stojowski, the Polish pianist, is to appear in three recitals at the MacDowell Club, 108 West Fifty-fifth street, New York, Monday evenings, February 19.



SIGISMUND STOJOWSKI.

March 4 and March 18. With a local violinist, Mr. Stojowski will perform sonatas at each concert in addition to his solos. The programs for the three dates are:

FEBRUARY 19.

Sonata in C minor, op. 30, No. 2. Beethoven
Piano solos—
Intermezzo Brahms
Papillons Schumann
Sonata in D minor, op. 108. Brahms

MARCH 4.

Sonata in A major. César Franck
Piano solos—
Reverie Pjerm
Les Abeilles Dubois
Orientale No. 3. Diemer
En Route Godard

MARCH 18.

Sonata in F major. Zelenka
Piano solos—
Connaistu le pays Moniuszko
Humoresque Zelenka
Moment Musical Paderewski
Caprice Paderewski
Sonata in E major, op. 37, No. 2. Stojowski

Zimbalist's Third Recital Program.

Zimbalist, the Russian violinist, is one of the artists engaged for the Harlem Philharmonic musicale at the Waldorf-Astoria tomorrow morning (Thursday). Zimbalist's third New York recital takes place at Carnegie Hall Saturday afternoon, February 17. He will play the following numbers:

Suite, A minor. Sinding
Sonata, E major. Bach
Concerto, E minor. Mendelssohn
Larghetto Handel
Gavotte Mozart
Old French Song. Anon.
German Dance Dittersdorf
Berceuse Schubert
Moment Musical Schubert
Jota Sarasate

"A bass voice of such sonority and range as he possesses has not been heard in London since the days of Foli and Plançon at their best."

London Standard, 12th April, 1911.



AS FALSTAFF

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Léon Rains must be numbered among the very best bass baritones of our concert rooms. His magnificent voice, which is capable of the finest nuances, and his noble, broadly conceived and perfectly polished "Vortrag," again aroused admiration at his concert. — Berliner Allgemeine Zeitung.

Rains' extremely characteristic facial expression, showing the experienced operatic singer, heightened the effects of the dramatic songs so that the audience was, in the most literal sense, spell-bound; with equal facility the artist expresses the most delicate lyrical words; one can scarcely believe a bass voice to be capable of such a piano. Rains satisfied the highest demands which can be made on a concert singer. — Braunschweigische Landes-Zeitung.



AS HAGEN

RAINS



AS THE CARDINAL

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This opera has received its first performance in the United States at the Chicago Opera House on January 12 of the present year, having had its first performance on any stage in Berlin about three weeks prior. The phenomenal success which the work attained abroad as well as in Chicago has at once raised it to the highest rank of opera productions and the critical verdict of both cities has declared it one of the real great masterpieces since the days of Wagner.

Korolewicz as Elsa.

Jeanne Korolewicz, soprano, with the Melba Grand Opera Company, now appearing in Australia, recently sang the part of Elsa with great success, as the following press notices testify:

Madame Korolewicz proved quite equal, vocally and in other respects, to the calls made upon her powers in the representation of the character of Elsa. The trance condition in which she sang "I saw in splendor shining a knight of glorious mien," was well simulated, and the music was touchingly rendered. Perfect faith was evinced in the offer of herself as the bride of the champion whom she calls upon to defend her cause—"a splendid offer" as the chorus sings immediately afterward. There was a touch of true womanly sympathy shown in the dialogue with Ortrud in the second act, a sympathy which changed to indignation when the real state of affairs was realized by the innocent girl. The soprano's voice was used so effectively in the duet with Lohengrin in the chamber scene that the significance of the music was demonstrated as well as its beauty, the malign influence of the wicked Ortrud exerted so successfully to break the faith of the bride of Lohengrin clearly manifesting itself. The picture thus shown by Madame Korolewicz of the heroine was convincing, and suggestive of a careful study of Wagner's music and the dramatic requirements of the part.—Sydney Evening News.

Madame Korolewicz made the success of the evening by her vocal richness and captivating stage appearance as Elsa. Madame Korolewicz's glorious voice was employed here with the right effect of reflective ecstasy, and the artist properly expressed the increased fervor of the prayer with its heaven-assaulting strain. . . . Madame Korolewicz gave a charming interpretation of Elsa's re-



JEANNE KOROLEWICZ.

fective bridal song on the balcony, adopting a purer attack than is often her wont, and exhibiting a tender mezzo voce in keeping with the expressive clarinet obligato, which so assisted the singer.—Sydney Morning Herald.

On the principle of compensation, Madame Korolewicz sang brilliantly as Elsa.

The first "honors" of the night fell to Madame Korolewicz, who charmed the audience by her artistic and expressive singing of the poetic "vision" scene before Lohengrin appears.

In the second act the dramatic soprano sang with grace of style and fervor of manner, and she was equally fine in the third act. Vocally and in the dramatic sense Madame Korolewicz's Elsa was a most admirable performance.—Sunday Times.

Among the solo artists the work of Madame Korolewicz takes first place. The Polish soprano showed to a remarkable degree the wonderful depth and quality of her voice. At times, with the orchestra fully extended, her voice could be heard ringing out high above the instrumentalists in thrilling and rich tones, and showed that she is a Wagnerian opera singer par excellence. The contrast of her powerful treatment and rendering of the passionate love scene in the third act with that of the plaintive singing of the air from the balcony (second act) was remarkable. Here the singer's pianissimo was reduced to the finest thread of beauty and tonality. It was full of tenderness and sympathy. Followed immediately by the beautiful duet with Ortrud, one was enraptured by the fullness, warmth and passion of Madame Korolewicz's voice, and the audience was thrilled as the singer's voice rang clearly on the high tones.

It is interesting to notice, in Madame Korolewicz's acting, that she is following to the minutest detail all Wagner's instructions. In addition, her beautiful appearance, transparently pure complexion, sweet expression, harmonious movements, make of the Polish singer an ideal Elsa—a reputation already earned on the European stage.

To complete the sweet nobility of Wagner's heroine, Madame Korolewicz's attire was of exquisite refinement.—Sydney Mail.

Hambourg Soloist with St. Louis Symphony.

Boris Hambourg is to appear as soloist with the St. Louis Symphony Society in St. Louis, Friday and Saturday, February 16 and 17. At this pair of concerts the artist is to play with the orchestra Haydn's concerto in D major. This is one of six concertos which the great

composer wrote for the violoncello, but it is the only one usually played. Hambourg will surprise some of the musicians by the beauty of his tone in the bravura passages.

Mr. Hambourg has aroused the greatest enthusiasm at his recitals and concerts this year, and he is having more engagements in the Middle West than ever before.

Conservatory of Northern Music Recital.

Inga Hoegsbro, director of the New York Conservatory of Northern Music, gave an informal recital for the students Tuesday, January 30, at her studio, 13 East Thirty-eighth street. An unusually interesting program of modern and classical compositions was rendered by the young students, who showed thorough training in technic as well as in pedal and rhythmic effects. The scientific breathing through their playing gave to their interpretation life and vitality.

Lillian Jonasen, teacher in plastic and rhythmical breathing, gave an interesting talk on its value to students in all branches of musical education.

Svend Toyn, pupil of Holger Birkerod, sang most artistically "Good Bye" (Tosti) and an aria from "Tosca." Ellen Arendrup, of Copenhagen, delighted the audience with Scandinavian folk songs of her own translation.

The program follows:

Waltz	Beethoven
Menuet	Bach
Caprice	Mabel Berthoff
	Eleanor Naumburg (eleven years).
Consolation	Mendelssohn
	Rosamund Sherwood (twelve years).
Aragonaise	Massenet
Prelude in D flat	Chopin
	Diana Tweddell (thirteen years).
Prelude in C minor	Chopin
Sailor's Song	Grieg
	Rosamund Sherwood.
Waltz Caprice	Grieg
Song Without Words	Mendelssohn
	Diana Tweddell.
Prelude, G major	Chopin
Tone Poem	Sinding
	Mary Watson.

Parlow Delights Raleigh Audience.

Kathleen Parlow delighted a large audience in Raleigh, N. C., when the distinguished young violinist played in that city last month. The following review is from the Raleigh News and Observer of January 30:

MISS PARLOW PLEASED.

NEVER BEFORE WAS SUCH A WONDERFUL ARTIST HEARD BY A RALEIGH AUDIENCE—A RARE TREAT.

One of North Carolina's statesmen recently said, "If a man needs a eulogy, he does not deserve it; and if he deserves it, he does not need it." The large audience gathered at St. Mary's auditorium last night left this remark to be most aptly applied to Kathleen Parlow.

This young woman, a girl in years, but a finished artist of unconscious manner and poetic personnel, was much more than even the most ardent enthusiast had anticipated. The wonderful, soulful tone, the technique, the firm, flexible bowing, the temperament—most highly refined and positive in each tone—was a revelation to the most critical in the audience.

In her opening number, "The Devil's Trill" sonata, by Tartini, the violinist during the very first measure held her audience spellbound. The B minor concerto of Saint-Saëns was but a finer, more vivid picture of what a violin, in the hands of a master, can express.

The Goldmark, Debussy, Hubay, Kreisler and Brahms-Joachim numbers but added to the delicate charm and beauty with which Miss Parlow entranced the entire house. Time after time was she recalled, and always in her simple manner, often with an encore, she responded.

Never before has a Raleigh audience had the pleasure of listening to such fine music as Miss Parlow, most ably and sympathetically assisted by Harold Osborn Smith, who is remembered as accompanist for David Bispham some years ago, so tastefully and artistically rendered last night.

Following is the program: "Devil's Trill" sonata (Tartini), concerto B minor (Saint-Saëns), air (Goldmark), menuet (Debussy), "Zephyr" (Hubay), "Caprice Viennois" (Kreisler), two Hungarian dances, Nos. 20 and 21 (Brahms-Joachim).

Scott Engaged for North Shore Festival.

Henri Scott, basso of the Philadelphia-Chicago Grand Opera Company, has been engaged as one of the soloists for the North Shore Music Festival, which takes place in Evanston, Ill., the last week in May. Mr. Scott is to sing the role of Mephistopheles in Gounod's "Faust," to be presented in concert form on May 29.

Mr. Scott has added greatly to his laurels this winter. He has sung the role of King Marke in "Tristan and Isolde" four times. Hunding in "Die Walkure" is another part which he added to his repertory this winter.

Busoni Recital in London, March 14.

Ferruccio Busoni is to revisit England next month. His recital to be given in Queen's Hall, London, on March 14, will be the first he has played in that city in four years. M. H. Hanson, of the Concert Direction M. H. Hanson, who managed Busoni's last tour in America, has received a cablegram stating that the house for the coming Busoni recital in London has been sold out.

Since Busoni was heard in America he has created the greatest enthusiasm by his Liszt recitals on the European continent.

GERHARDT'S THIRD NEW YORK RECITAL.

How many European singers who have visited America found it worth their while to give three recitals in Carnegie Hall, New York, within a month? Elena Gerhardt, the celebrated German lieder interpreter, made her debut in that hall, Tuesday, January 9. In the same auditorium she gave her second recital on Wednesday afternoon, January 24, and Wednesday afternoon, February 7, she appeared for the third time, again in the same hall. Miss Gerhardt has proven one of the illuminating musical lights of the season. She brought with her much of the exalted fragrance of an art that needs interpreters here in this country as in the musical centers of Europe.

Last Wednesday afternoon Miss Gerhardt departed somewhat from her previous programs, since she did not include one song by Schubert, Schumann, Brahms, Hugo Wolf or Richard Strauss. Nevertheless, she arranged a list that compelled even the blasé music critics to tarry until the end, and that in itself was a coup d'état.

The program for last Wednesday afternoon follows:

An die brette Schiffsand.....	Franz
Willkommen mein Wald.....	Franz
Im Herbst.....	Franz
Ständchen.....	Jensen
Klinge mein Pandero.....	Jensen
Am Ufer des Flusses.....	Jensen
Das Vöglein.....	Tschaikowsky
Das war im ersten Lenzstrahl.....	Tschaikowsky
Im wogenden Tanze.....	Tschaikowsky
Mit einer Wasserlilie.....	Grieg
Ein Schwan.....	Grieg
Hoffnung.....	Grieg
Wenn schlanke Lilien wandelten.....	Weingartner
Lied der Ghawāze.....	Weingartner
Die Quelle.....	Goldmark
Frühlingslied.....	Rubinstein
Es blinkt der Tau.....	Rubinstein
Neue Liebe.....	Rubinstein

It was a real artistic uplift to hear Miss Gerhardt deliver the four songs by Robert Franz, a composer who only in rare instances is appreciated at his full merits. In these four lieder there was ample contrast, too, and the gifted singer revealed herself as one who had penetrated the inner meanings. Franz was a thinker; he saw with the eye of a poet and measured life with the mind of a philosopher to whom the world is neither all tragedy nor all sunshine. In singing such numbers as "An die brette Schiffsand" (which is simply entitled "At Sea" in the English version) and the better known lied, "Im Herbst," Miss Gerhardt disclosed more dramatic feeling than at her previous recitals. Her beautiful voice was at its loveliest in the second Franz song, "Willkommen Mein Wald," with its suggestions of nature. The "Ständchen" was entrancing, and the singer was compelled to repeat it.

The Jensen songs were heard with eager interest; the second is not in the familiar lists, and it was so well liked that the house rose to the singer, and as an encore she gave "Mother o' Mine," by Tours, which, by the way, was the first English song she has given to her New York public. Miss Gerhardt might have repeated every one of the three Tschaikowsky songs; as it was, she sang "Im Wogenden Tanze" a second time, and it seemed even more enjoyable with its rhythmic swing and warmth of expression. In these songs Tschaikowsky saw more of life's radiance than gloom.

The recital reached its height of enjoyment in the Grieg songs, and here again the voice and style of the singer were so appealing that the audience demanded a repetition of "Ein Schwan."

There was cohesion in the texts and music of the two Weingartner songs. That composer seemed by no means at a disadvantage when placed side by side with some of the immortals. These songs happily express moods in nature and romance, and the second, "Lied der Ghawāze," was redemanded. "Die Quelle," by Goldmark, and the beautiful lieder of Rubinstein closed a memorable occasion and added to Miss Gerhardt's rapidly won popularity.

Again the pianist of the afternoon, Paul Hegner, earned her share in the artistic completeness of the recital.

Harold Bauer on the Pacific Coast.

Many of the musical clubs on the Pacific Coast are engaging Harold Bauer for recitals. The prominence this artist has attained to on both sides of the Atlantic is a genuine artistic triumph, for his success has never depended on sensational methods. His Western tour promises to be a record one, both as regards the list of engagements secured and the preparations being made by the clubs for the reception of the artist. At Spokane the Musical Art Society has arranged to give Bauer a reception and dinner. Portland, Seattle, San Francisco, Santa Barbara and Los Angeles are no less enthusiastic over Bauer's sane and beautiful performances.

Flonzaley Tour from Maine to California.

The present tour of the Flonzaley Quartet extends from Maine to California, and when completed will include more than eighty concerts. These artists will visit towns

in the Northwest for the first time. The last in their series of New York subscription concerts will take place in Carnegie Lyceum, Monday evening, February 26, and tickets are in such demand that there will be no seat left a week before the concert. The program follows: Mozart, quartet in D major, No. 2; Beethoven, quartet in F minor, op. 95; and Glazounow, interludium in modo antico, and scherzo from quartet in A minor, op. 94.

Phyllis Lett's Engagements.

Phyllis Lett, the English contralto, has booked the following engagements for 1912:

London, Albert Hall, Sunday afternoon concert.
London, Albert Hall, Scotch festival.
London, Queen's Hall, concert.
London, Alexandra Palace, "The Dream of Gerontius."
Birmingham Festival Choral Society, Bach's B minor mass.
Glasgow, Guards' concert.
Glasgow, City Hall, concert.
Liverpool, Philharmonic Society, Coleridge-Taylor's "Tale of Old Japan."
Manchester, Hallé concert, "Elijah."
Edinburgh, Kirkhope's Choir, "St. Paul."



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PHYLLIS LETT.

Derby Guards concert.
Huddersfield Vocal Society.
Bolton Orchestral Society.
Nottingham Sacred Harmonic Society, "Israel in Egypt."
Halifax Choral Society, "Dream of Gerontius."
London, Alexandra Palace, "Messiah."
Accrington Orchestral Society, Brahms' rhapsody.
Paisley, Roman Catholic Society.
Libaden Orchestral Society.
Taunton Vocal Society.
Motherwell Orchestral Society.
Stockport Orchestral Society.
Market Drayton Male Voice Choir.
Hull Vocal Society.
Redhill Orchestral Society.
Darlington, ballad concert.
Tottenham, ballad concert.
Lincoln Orchestral Society.
Newcastle Choral Union, Bantock's "Omar Khayyam."
Wakefield Choral Society.
Westmoreland, musical festival.
Bristol, festival.

Sutorius Items.

Dagmar Rubner, the brilliant young pianist, and daughter of Professor Rubner, head of the music department of Columbia University, has placed herself under the management of Mrs. Paul Sutorius, 1 West Thirty-fourth street, New York.

Katherine Lincoln, soprano, of Boston and New York, will give a reception-musical on the afternoon of February 17, at her studio, 56 West Thirty-fourth street, New York, for Clara E. Munger, the widely known teacher of singing.

Among the artists recently supplied by Mrs. Paul Sutorius for brilliant social and musical events in Washington, D. C., were: Alma Gluck and Riccardo Martin, for the reception given at the home of Mrs. Edward McLean, February 2, for the Russian ambassador, and Madame Stevens-Low, soprano; Pedro Guetary, tenor, and Oscar Seagle, baritone, for another reception by the same hostess on February 4.

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Scientists who dig and delve into the problems that make and unmake human beings have frequently declared that it is environment quite as much as heredity that is responsible for the welfare and future of the child.

The career of Gottfried Galston abundantly substantiates this view.

Galston is a son of a university professor and the daughter of a Polish refugee. He was born in Vienna, and while brought up in a home where culture and affection went hand in hand, his parents from the beginning did not look with favor upon the musical bent of their son. From the learned father (a professor at the University of Vienna) the lad had inherited a powerful intellect, while the sensitive nature of which artists are made came from the mother's side. But music was "in the air" in the beautiful Austrian metropolis, and so the precocious infant in Professor Galston's home showed his marked musical gifts about the time he discarded skirts and donned his first trousers.

Discovering that the son had been endowed with the sacred fire, the father and mother reluctantly consented to have him enter the Vienna Conservatory, where he studied under Schenner. His progress was so rapid that he was considered ready at the age of fifteen to take up a course of lessons with Theodor Leschetizky. Galston remained with the famous Viennese pedagogue for five years. Then for two years he studied other branches in Leipzig under the late Salomon Jadassohn. Herr Jadassohn found the young pianist of twenty possessed of a remarkable mind, for in two years he absorbed the essence of the theory of music and astonished his master by what he accomplished in counterpoint and composition. Galston's brain combined the reasoning powers of the mathematician with the supersensitive, impressionistic qualities of the artist.

When Gottfried finished his studies with Jadassohn in Leipzig his parents no longer objected to the son's determination to follow a musical career. As a lad he had played at a few public concerts, and at the age of twenty-one he made his real debut at the Leipzig Gewandhaus. This was in the year 1900, and the new century opened up a continuous chain of good fortune for this happy and gifted young man. Since the year of Galston's debut in Leipzig he has played all over Europe, and particularly in Russia and Germany he has had triumphs that recall some of those achieved by Anton Rubinstein and Franz List.

Galston married Zandra Droucker, a favorite pupil of Rubinstein, and the happily wedded pair established a home in Berlin, which became a rendezvous for the musical elect of the Prussian capital. During their residence in Berlin Frau Galston was chosen by the imperial family as the musical instructor to the Crown Princess Cecilie.

A year after his debut in Leipzig Galston made a tour of New Zealand and Australia with the Belgium cellist, Jean Gerardy. His marriage followed in 1905, while he was a professor at the Stern Conservatory. During these years Galston made concert tours and then, somewhat enervated physically by his arduous labors and travels, he planned a less strenuous existence, at the same time still more astonishing the musical world by a series of recitals, each one devoted to five of the great masters who wrote for piano—Bach, Beethoven, Brahms, Chopin and Liszt. These great programs were given in the musical centers of Europe—London, Paris, St. Petersburg, Moscow, and the principal cities of Germany.

At present Galston is making his annual tour of Russia. In Moscow he was received Monday of last week like a prince of the realm. His programs evoked the greatest enthusiasm—enthusiasm only matched by the character of his performances. The following program was played by Galston at the fourth in the series of subscription concerts given by the Imperial Russian Music Society at Wilna, on January 17 (it was the first public rendition of the three elegies by Busoni):

Variations sur un theme de Paganini (Les deux cahiers).....Brahms
Sonata, op. 106.....Beethoven
Three Elegies.....Busoni
Recueillement.
All'Italia.
Tandots Frauengemach.
Two Ballades.....Chopin
No. 4 f-moll.
No. 1 g-moll.
Arabesques sur la valse Danube bleue.....Strauss-Schulz-Euler
Herr and Frau Galston now have their permanent home at Krailing, near Munich.

Galston, for want of a better word, must be described as an eclectic, since he has duplicated his successes before

Germans, Russians, Frenchmen and the more stolid English. Busoni has dedicated one of his latest compositions to Galston, and learned musicians in Europe have discussed and will continue to discuss Galston's "Studiumbuch," of which THE MUSICAL COURIER will have more to say another time.

Clementine de Vere Delights Detroit.

Clementine de Vere, recently returned to America from many successes in opera and concert in Europe, sang in Detroit, Mich., January 28, and from the views expressed by the music critics, the lovely voice and art delighted as



CLEMENTINE DE VERE.

in the former days when Madame de Vere was in universal demand. The appended notices from the Detroit papers will be read with pleasure by the admirers of the artist; also, subjoined are some foreign press opinions:

Madame de Vere has been a stranger to America for some years, but those who knew her of old, acknowledged yesterday that she still can make Verdi thrill through his exquisite "Ah fors e lui," of "Traviata," and that she still can present Weber as a living force through his "Softly Sighing" of "Der Freischutz."

Her interpretations are like a breath of fragrance from the world of Italian opera.

One of Madame de Vere's great charms is the perfection of her enunciation.—Detroit Free Press, January 29, 1912.

Madame de Vere's principal offerings were the difficult aria "Ah, fors e lui," from "La Traviata," and the aria "Softly Sighing," from "Der Freischutz." Her program also included two groups of more simple melodies of which a "Cradle Song," Stange, was sung with much feeling, and "Matinata," Leoncavallo, given with a decided show of dramatic fire. Madame de Vere is remembered by many in her operatic work some years ago and the sweetness and beauty of her tones are an evidence of the work she then did.—Detroit News, January 29, 1912.

Madame de Vere sang the high soprano music in the efficient but unobtrusive impersonal manner which constitutes the distinction of her singing in the "Requiem."—Gloucester Citizen.

Madame de Vere sang extremely well in the solo soprano music. The richness of her chest notes and the fervor of her singing added to the pleasure of a musicianly and striking performance.—Sheffield Telegraph.

Madame de Vere is an artiste to the tips of her fingers. It would be difficult to speak too highly of her accomplishments. We have already heard her in Belfast on the concert stage, and those who heard the rare sweetness, power and beauty of her voice cannot have forgotten it. Her high register is clear as a bell, and her lower notes never seem to falter in the slightest.—Irish News, Belfast.

Madame de Vere completely captured the sympathies and emotions of the house. She gave "My Native Land" with delicious expression grace and finish, and she breathed the most intense passion into the struggle with the King. In some of the more tender passages she held the theater spellbound, singing her enchanting airs with exquisite and almost bewitching effect. We

congratulate her on a creation which places her high up on the roll of the sopranos of the day.—Freeman's Journal, Dublin.

Madame de Vere last night gained a triumph by the dramatic fervor with which she invested her interpretation.—Belfast News Letter.

As at the last Gloucester festival Madame de Vere was the soprano, and sang most artistically, in spite of the high pitch, which must have made her work still more trying than it need be. Her finished vocal technic stood her in good stead in music which demands above all things fine vocalization.—Yorkshire Post, Leeds.

Boston Greeted Caroline-Hudson-Alexander.

Pertaining to Caroline Hudson-Alexander's recent Boston appearance as Marguerite in Berlioz's "Damnation of Faust" with the Cecilia Society, the press said:

Miss Hudson, who had taken Miss Nielsen's part at such short notice, sang very intelligently and efficiently, with appreciation of the spirit as well as the letter of her music, and with appropriately sensuous coloring of her tones.—Boston Post, January 26, 1912.

Alice Nielsen, who was to have sung the part of Marguerite, caught cold and could not appear. Yesterday morning the management telegraphed Caroline Hudson, the soprano soloist of Plymouth Church, Brooklyn, and she came to Boston just in time to change her dress, catch her breath and come out upon the stage with the assurance of a veteran artist. In some respects she proved to be the most pleasing of the soloists, for she not only sang well, but she showed much beauty of voice.—Boston Journal, January 26, 1912.

Madame Hudson, who took Miss Nielsen's place, sang without having a rehearsal with the orchestra, and is to be credited with giving an excellent performance under the circumstances. Madame Hudson's voice is a pure soprano, rich in quality, flexible and under admirable control. Her enunciation is unusually good; she colors her tones skillfully, and in the love episodes with Faust, and in the finale, she sang with appealing warmth and dramatic intensity.—Boston Globe, January 26, 1912.

It was fortunate, however, that so excellent an artist as Madame Hudson could be secured at such short notice. Madame Hudson needs no apology on account of the fact that there was no time for rehearsal. She was adequate to the occasion in every particular. The part was a familiar one to her. She had an intelligent insight into the character of Goethe's heroine, and a clear understanding of the spirit of Berlioz's music. She sang the ballad "King of Thule" with simplicity and good taste. In the "Romance" she brought warmth and intensity of voice.—Boston Daily Advertiser, January 26, 1912.

Madame Hudson had actually left New York at noon to sing in Symphony Hall in the evening in lieu of the disabled Miss Nielsen, and necessarily she appeared with no more than the hastiest of rehearsals. Yet as she sang Marguerite's music she might have been long practised for the concert. She was mistress of its vocal exactions, the soft, rich quality of her soprano tones accorded with it, and she gave it the accents of wistfulness and of low voiced ecstasy and sadness which impart its mood and set the singer and the insistent violas at one.—Boston Evening Transcript, January 26, 1912.

Madame Hudson, suddenly called, sang without an orchestral rehearsal. Her voice is of beautiful quality and of an emotional nature. It was skillfully employed, and the character of Marguerite was revealed in song.—Boston Herald, January 26, 1912.

Accompanist Recital.

Aria (Madame Butterfly).....Puccini	Mrs. Murray.
Du bist die Ruh!.....Schubert	
Am Meer.....Schubert	
Hark! Hark! the Lark.....Schubert	Mrs. Harris.
Aria, O postente magia (from Dinorah).....Meyerbeer	George Sweet.
Meditation (Thais).....Massenet	
Orientale.....Cesar Cui	
Perpetuo Mobile.....Carl Bohm	Miss Enlow.
Salut d'Amour.....Elgar	
Extase.....Mrs. Beach	
A Toi!.....Bemberg	Mrs. Murray.
The Goldbeater.....Randegger	
The Violet.....Mildenberg	
Biandina.....Gounod	George Sweet.
Bolero (from Carmen).....Bizet	
La Jota.....Jemenez	Mrs. Ferguson.
Given at the residence of Mrs. Francis Murray, 40 East Thirty-first street, February 8, 1912. Grace Anderson at the piano. Knahe piano used.	

The above program was listened to with keen interest by a large and select audience last Thursday afternoon. Grace Anderson is a specialist in accompaniments, and her clientele is numerous. The idea of giving an accompanist recital is somewhat original, yet it deserves commendation, inasmuch as it attracts attention to an art which deserves more attention than has hitherto been bestowed upon it.

A feature of Mrs. Anderson's recital was the singing for the first time in a number of years of George Sweet, the erstwhile famous baritone and now equally distinguished singing master.

Mr. Sweet has lost nothing of his splendid art, and on this occasion demonstrated how well grounded his art is. Mr. Sweet should be heard often in recital, but not doubt his time is so much occupied in teaching that the public must dispense with the pleasure of hearing him.

Hanson Artists Perform for Choral Conductors.

A number of artists under the management of the Concert Direction M. H. Hanson journeyed over to Brooklyn Sunday afternoon of this week to take part in a musicale planned by Mr. Hanson in honor of the United German Choral Conductors.

The affair was given at the Imperial, on Fulton street, near Borough Hall.

From the first season, when Mr. Hanson established his musical bureau in New York, his genial qualities, together with accomplishments as a linguist, and his knowledge of music, attracted the sympathy and support of the conductors of the German Choral Clubs and the German press. Last autumn Mr. Hanson arranged a musicale as a compliment to the German Press Club, and now he followed with an artistic tribute to the musical directors of the Singing Vereins.

Among the Hanson artists who participated in the feast of music in Brooklyn, Sunday, were: Henriette Wakefield, mezzo-soprano of the Metropolitan Opera Company; Adele Krüger, dramatic soprano; Elsa Kellner, lyric soprano; George Harris, Jr., tenor; W. Dalton Baker, bass-baritone; Cecile Behrens, pianist; Maximilian Pilzer, violinist, and Miss Pilzer and Walter Kiesewetter, accompanists. In addition to the array of splendid talents from the Hanson Bureau, Katharine Noack-Figué, dramatic soprano, wife of Carl Fiqué, president of the United German Choral Conductors, delighted the company by singing three numbers, accompanied at the piano by Mr. Fiqué.

This was the order of the program:

Heimliche Aufforderung	Strauss
In den Schatten meiner Locken	Walt
Ecstasy	Rummel
Elsa Kellner.	
Romance	Wienawski
Liebesfreud	Kreier
Maximilian Pilzer.	
Immer Leise Wird mein Schlummer	Brahms
Im Herbst	Franz
Henriette Wakefield.	
Die Mainach	Brahms
Alt Heidelberg	Jensen
W. Dalton-Baker.	
Aria, Ombra Notte (Ero e Leandro)	Bottesini
The Danza	Chadwick
Liebsted (Tristan and Isolde)	Wagner
Katherine Noack-Figué.	
Accompanied by Carl Fiqué	
Die Forelle	Schubert
Du bist die Ruh	Schubert
Serenade from Le Roi d'Ys	Lalo
George Harris, Jr.	
Accompanied by himself.	
Reverie	Mason
Thirteenth rhapsody	Liszt
Cecile Behrens.	
An den Sonnenschein	Schumann
Es blinkt der Tau	Rubinstein
Botschaft	Brahms

Detailed criticism is hardly expected under the circumstances. The musicale was in the nature of a private event, and yet the high artistic level of the performances does merit some passing comments. Let the artists, then, be reviewed in order of their appearance:

Miss Kellner is a young and rising singer, with a sweet, true voice, and the inborn love for German lieder. She sang charmingly.

Mr. Pilzer is among the resident violinists who earned a distinguished place for himself as a concert performer, with a beautiful warm tone and the soundest schooling. His numbers last Sunday were heartily received.

Madame Wakefield, although a Yankee born, sings German like a native of the Fatherland, and this, together with the opulent beauty of her voice, never fails to arouse her audiences, and the company last Sunday showed special admiration for the young singer's rendition of the Brahms and Franz lieder.

W. Dalton-Baker, recently arrived in this country from England to begin his fourth tour of America, seemed intensely interested in the German-American assemblage that so fully enjoyed his magnificent voice and beautiful enunciation of the German texts in the Brahms and Jensen songs.

Madame Fiqué challenged admiration by the warmth and finish of her style and the very agreeable timbre of her voice. The "Liebestod," from "Tristan and Isolde," was stirring, and Mr. Fiqué, by his wonderful accompanying at the piano, shared with his talented helpmate in the demonstrations which followed.

Mr. Harris, an American singer of the most splendid musicianship, astonished the audience when it came his turn to be heard. The tenor seated himself at the piano, and without a note of music before him accompanied himself in the two immortal Schubert lieder and the serenade from the Lalo opera. Mr. Harris was in superb form, and he sang superbly, and was several times recalled.

Madame Behrens played the "Reverie" by Mason in the

correct dreamy fashion, and then followed with Liszt's "Thirteenth Rhapsody," in which the fair pianist disclosed remarkable technic and the clarity of phrasing that might serve well as a model for students hoping to hear a Liszt rhapsody performed without banging. By her unaffected womanliness, as by her playing, Madame Behrens captured the house.

The pleasant task of closing the musicale was assigned to Madame Krüger, whose fine voice has during the past two years added to the success of many concerts in the German musical circles. This soprano sings lieder with poetical feeling and with fervor when dramatic expression is demanded. Madame Krüger was warmly greeted by her friends on this occasion.

Mr. Hanson was assisted in receiving the guests by Mrs. Richard Arnold, Mrs. William H. Cloudman, Mrs. Gustav Hinrichs and Mrs. Herman Lewis.

After the musicale the members and guests adjourned to the dining room for refreshments. Mr. and Mrs. Fiqué occupied places of honor, and while the jollity was at its height Mr. Fiqué arose and, in his official capacity as president of the United German Choral Conductors, made a speech, extolling Mr. Hanson's work and influence as a musical manager. Mr. Fiqué called for a toast to Mr. Hanson, and this was given with the rousing Teutonic sincerity, and all present joined in singing:

Hoch, soll er Leben,
Hoch, soll er Leben,
Drei mal Hoch!

The English equivalent of this merry song is: "For He's a Jolly Good Fellow."

When Mr. Hanson recovered from his embarrassment, he responded feelingly to President Fiqué's greeting. The merrymaking continued for an hour longer, when the congenial spirits separated, some of them rushing off to hear more music, make more music, or attend church.

Arthur Shattuck's Engagements.

Arthur Shattuck, who has been winning laurels this season, will be kept exceedingly busy. Already the noted



ARTHUR SHATTUCK.

pianist has played with great success with the New York Symphony Orchestra, twice with the Minneapolis Symphony Orchestra and the St. Louis Symphony Orchestra. He is engaged by the New York Symphony Orchestra for its mid-winter tour, opening next week, playing the Tchaikowsky concerto at Oberlin and Detroit. He has two appearances, namely, a pair of concerts in Chicago and the following day in Milwaukee, in March, with the Theodore Thomas Orchestra of Chicago.

His engagements in February include appearances at Jefferson City, Mo.; Sedalia, Mo.; Memphis, Tenn.; Oberlin, Ohio; Detroit, Mich.; Painesville, Ohio; Albany, N. Y.; Troy, N. Y.; Washington, D. C.; Oxford, Ohio, and Delaware, Ohio. He has been engaged to give a recital at the White House, Washington, on Friday evening, March 15.

Regarding Mr. Shattuck's Minneapolis appearance the press said:

This led up to the appearance of the soloist, Arthur Shattuck, an American pianist who apparently believed at the outset of his

career that a prophet is not without honor save in his own country, for he secured a brilliant position in Europe before making this, his first concert tour of America. It may be said in passing that yesterday he appeared for the first time with an American orchestra. He played Tchaikowsky's indescribably beautiful and richly thematic concerto in B flat minor, last played here, if memory serves, by Teresa Carreño. His performance was almost above criticism. He has fire, feeling, force, delicacy, poetry and distinction; all under the absolute control of an apparently artless technic. He kept at all times above the orchestra without once obtruding the solo instrument, and the performance was one of the most satisfactory of its kind ever heard in the Auditorium. As an encore he played a delicate but intensely difficult bit of musical flaggee, Leschetizky's "Arabesque."—Minneapolis Morning Tribune, November 13, 1911.

American art also triumphed at the concert at which Arthur Shattuck, a pianist of delightfully sane style and an absence of all mannerisms and eccentricities, made his initial bow to a Minneapolis audience. The young artist played Tchaikowsky's difficult and, from a pianistic standpoint, at times unwieldy, B flat minor concerto in three intricately involved movements. Shattuck showed the master touch in every note, possessing amazing power for one so slight of physique, contrasted with delicacy and taste. Bravura scales, requiring a legato of velvety quality, he played with full attention to dynamic values and in lightning staccato passages his fingers manipulated the keys with automatic precision. That the artist has temperament cannot be denied after hearing him play the second movement of the concerto, in which gorgeous treatment of the main theme by the orchestra requires not only highest virtuosity but that rare faculty of asserting oneself as a soloist when the audience seems about to believe the piano has become but one of the orchestra's integral factors. Enthusiastic applause brought Leschetizky's "Arabesque," played brilliantly. It has been long since a pianist so generally pleased a Minneapolis audience.—Minneapolis Journal, November 13, 1911.

Sinfonia Fraternity Offers Prize to Composers.

The Sinfonia Fraternity of America, Phi Mu Alpha, offers a prize gold medallion to encourage composition among young American musicians.

The judges of the competition are three honorary members of the Sinfonia: George W. Chadwick, director of the New England Conservatory of Music, Boston; Harold Randolph, director of the Peabody Conservatory of Music, Baltimore, and Albert A. Stanley, dean of the University School of Music, Ann Arbor, Mich.

The following rules will govern the contest:

1. The style of composition must be a piece of chamber music: Trio for piano and strings.
2. The composer must be a male and an American citizen.
3. Sinfonians and non-Sinfonians are eligible to compete.
4. The composer must not sign his name to the manuscript, but shall use a private mark on same. The manuscript must be accompanied by a sealed envelope, containing this private mark, the full name and address of the composer, and sufficient postage for the return of the manuscript. No envelope will be opened until the judges have made an award.
5. Manuscripts must be forwarded flat or folded once.
6. Compositions submitted must not have been published nor have been given public performance. The Sinfonia Fraternity reserves the right to first production of the successful composition, at its annual convention in Boston, in the spring of 1912.
7. The judges reserve the right to reject all compositions if, in their opinion, none has sufficient worth to merit the award.
8. The competition will close on March 1, 1912, and the award will be made some time before June 15, 1912.
9. All manuscripts should be sent to F. Otis Drayton, chairman, 62 Sycamore street, Waverly, Mass. Further information may also be secured from Mr. Drayton.

Isle Veda Duttlinger, Violinist.

The appended criticisms on the playing of the American violinist, Isle Veda Duttlinger, appeared in the Berlin papers after her recital in that city at Scharwenka Hall last November:

Miss Duttlinger belongs to those violinists gifted beyond the ordinary measure. She plays with beautiful phrasing and expression as well as with understanding. She is very well equipped technically.—Vossische Zeitung, November 26, 1911.

Isle Veda Duttlinger has an innate comprehension of what she brings forward, and her marked ability is, to her, but a means to attain the end and not the end itself.—Nordd. Allgem. Zeitung, November 26, 1911.

The play of the talented violinist, Isle Veda Duttlinger shows real musical feeling; technically she is very well equipped.—Die Musik, December 2, 1911.

Miss Duttlinger rendered Christian Sinding's suite in A minor with sure and commanding technic and with deep musical conviction.—Börsenzeitung, November 25, 1911.

Isle Veda Duttlinger, a youthful violinist, possesses a virile temperament, coupled to powerful decisive bowing and a broad and beautiful tone. She owns pronounced artistic individuality.—Der Reichsanzeiger, Berlin, November 25, 1911.

A young violinist of great promise, Isle Veda Duttlinger, played two little known sonatas by Pergolesi, . . . revealing herself to be possessed of an entrancing, healthy tone, flawless phrasing and great delicacy of musical comprehension. In the charming suite by Sinding that followed later she demonstrated her virtuosic capabilities to general satisfaction and gave a crisp and intellectual reading on the work.—Allgemeine Musik-Zeitung, November 30, 1911.

NEW YORK PHILHARMONIC SOCIETY.

Two works, new to the New York Philharmonic audience, lent interest to the program of Thursday evening, February 8, and Friday afternoon, February 9, at Carnegie Hall. The first in importance throughout the musical world was the symphonic interlude from César Franck's "Redemption." The alternating grandeur and mysticism of this masterly work place it among the great works of the great composers. A real mystery about this work is the rarity of its appearance on orchestral programs.

It is by no means to the credit of the Philharmonic Society of New York that a superb composition of reasonable length, such as this, should make its first appearance at these concerts thirty-eight years after its initial production. If Conductor Stransky had anything to do with the selection of this César Franck score the writer is only too glad to tender him his sincerest thanks. He certainly worked very hard, if ungracefully, to rouse his lethargic orchestra into the spirit of this work. But, with the exception of the upper woodwind section of the orchestra, which persisted in playing out of tune, the excellence of the performance justified the conductor's strenuous gymnastics.

The other new work was a piano concerto by George Frederick Boyle, who conducted it. The solo part was played by Ernest Hutcheson. A double interest in this work lay in the fact that both composer and performer are Australians. They have forsaken the southern margin of the British flag and taken up their abode in Baltimore, very near the flagstaff of the Stars and Stripes. Having thus, by a concerted effort, shaken the dust of the Antipodes from off their feet, they now are working in harmony to prevent the grass from growing under those aforesaid extremities in the Peabody Institute. Though the birds of Australia have fine feathers only, and no song, it is clear that some of the Australian musicians have more music than mere decorative appearance in their make up. In fact, the only adverse criticism to be made against Ernest Hutcheson is that he does not wear long hair and that his gestures and general stage demeanor are those of a sane and sedate human being. As a performer he gave a delightful rendering of his friend's concerto. His tone was liquid, clear and sympathetic, his passages distinct and yet legato, his octave work powerful and



ERNEST HUTCHESON.

brilliant. His success was instantaneous and well earned. The composition itself is notable in the first place for its freedom from plagiarism. On several occasions the writer found himself expecting certain passages to develop into suggestions of Liszt, Rubinstein or Schumann, but in every case the composer turned aside from the insidious specters that haunted him and kept on his solitary way alone. The first movement seemed the most inspired and spontaneous, as well as the most purely beautiful. The intermezzo was a little vague and fragmentary. The composer did a little too much beating about the Australian bush, and somewhat overdid the seasoning of his score with altered chords and unresolved ninths. The last movement had a good deal of dash and noise in it in addition to its effective themes.

On the whole, this was an enjoyable work, which does not need the charm of novelty to aid it. It will sound as

well or better on its tenth performance. Both composer and performer were called several times to the platform. The program began with Schubert's "Rosamunde" overture and ended with Tchaikowsky's symphony No. 4, in F minor.

MUSIC IN OMAHA.

OMAHA, Neb., February 3, 1912.

Tuesday evening, January 23, at the Y. M. C. A. Auditorium, the Tuesday Morning Musical Club presented Mabelle Crawford Welpton, contralto, assisted at the piano by Madame August Mothe Borglum. The program contained many new and interesting selections, which were enthusiastically received by the representative audience. Mrs. Welpton is very popular as a singer and is much appreciated for her personal worth as well, having served the Tuesday Morning Musical Club as president only a few seasons ago. Her recitals are too far apart and her professional duties too arduous to satisfy her many admirers. Madame Borglum, as always, was highly satisfying.

At the next regular meeting of the Tuesday Morning Musical Club the program will be given by Henry P.

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Eames, pianist, and Louise Jansen Wylie, soprano. This program will be given at the home of Jessie Millard.

Thomas J. Kelly has resigned from his post as musical critic of the Omaha Daily Bee, because his studio work has become so heavy he feels he cannot longer spare the time. He has been succeeded by Mary Learned, who formerly served in this capacity and whose opinions are highly valued.

The fourth concert of the season's series, given at the First Methodist Church, served to introduce Madame Gerville-Reache, to Omaha music lovers, who were delighted with the unusually beautiful voice and splendid style of this most satisfying artist. Madame Reache had postponed her recital here on account of severe weather, but on January 30 was greeted by wind, snow, low temperature, but an undaunted audience. Adams Buell acted as accompanist and gave several solo numbers, which were enthusiastically received and rewarded by insistent applause. This concert was under the direction of Blanche Sorenson, who has just announced the cancellation of her contract with De Pachmann (February 15), because Henry Savage's production of "The Girl of the Golden West" has been booked at one of the theaters for a matinee and evening of the same date.

Louise Jansen-Wylie, soprano, will give a recital on February 9, at the Y. W. C. A. Auditorium, with Jean P. Duffield as accompanist.

At the open meeting (1911-12) of the Woman's Club, last evening, Edith L. Wagoner, leader, arranged a most interesting program, wherein she had the assistance of the Omaha Symphony Study Orchestra, under the leadership of Henry Cox, and Joe Barton as soloist. Mrs. Wagoner has done most excellent work in behalf of the club and is to be congratulated on her success.

EVELYN HOPPER.

McCloskey in Recital.

Antonia Sawyer announces that Ihma McCloskey, who made her debut with the Elliott Schenck Orchestra at the Century Theater, New York, in August, will give a recital in Witherspoon Hall, Philadelphia, on Wednesday, February 21. She will be assisted by Mary Woodfield Fox, the well known Philadelphia pianist.

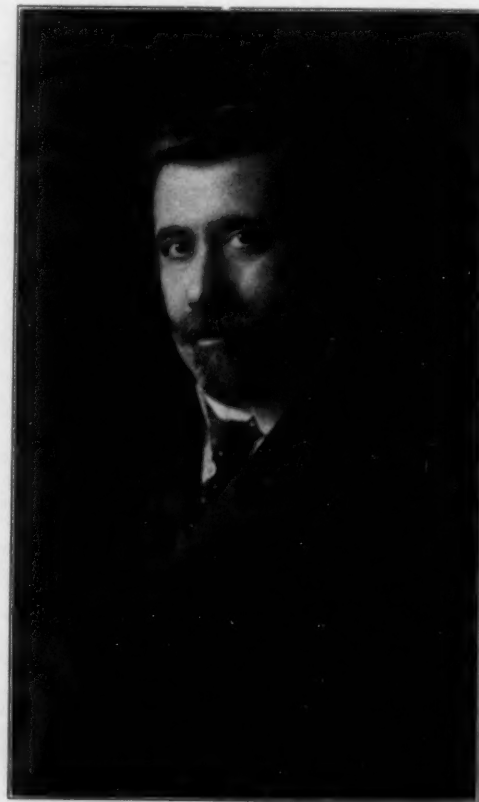
Concert Under Sulli Direction.

In the La Rose Theater, New Rochelle, N. Y., on the evening of February 7, there was given a concert under the direction of Giorgio M. Sulli, the New York vocal instructor. There was a large and enthusiastically demonstrative audience present, and the work of all was warmly applauded.

The program was as follows:

Crucifix, duet	.....Faure
Madame Penn-Parrish and Mr. Sulli.	
Aria from La Gioconda	.....Ponchielli
Irene Korman.	
Nocturne in F major	.....Chopin
Presto from fantasia in F	.....Mendelssohn
Maude Elizabeth Hurst.	
Nymphs and Shepherds	.....Purcell
Phyllis Has Such Charming Graces	.....Young
Mabel E. Guile.	
Cavatina from Il Barbiere di Siviglia	.....Rossini
Serafino Bogatto.	
Theme and Variations	.....Proch
Lillian de Champ Wilson.	
Solo from La Tosca	.....Puccini
Madame Penn-Parrish.	
Letter duet from The Marriage of Figaro	.....Mozart
Miss Karslake and Miss Guile.	
Selected solo for banjo	.....
Harry S. Six.	
Serenade, duet	.....Schubert
Mabel and Irene Korman.	
Carmela (introducing Garibaldi's Hymn)	.....Toast
Mr. Sulli.	
Duet from Rigoletto	.....Verdi
Miss Wilson and Mr. Bogatto.	
At the piano—Miss M. E. Hurst, Miss L. Wilson N. Daly,	
G. M. Sulli.	

Madame Penn-Parrish, the Misses Korman, Miss Wilson and Mr. Bogatto are pupils of Mr. Sulli and all showed the excellence of the method under which they have been working. Madame Penn-Parrish has a voice of large range and splendid caliber and the duet with Mr. Sulli was an evidence of her artistic attainments, likewise her solo. Miss Wilson is a young lady with splendid prospects and already sings with assurance and considerable style. Her voice is remarkably flexible and



GIORGIO M. SULLI.

high, so that she is particularly fitted for coloratura work. Mr. Sulli is desirous of preparing her for an operatic career and predicts for her great success.

Mr. Bogatto can always be depended upon for a good performance and on this occasion he created a fine impression. Mr. Sulli's solo was enthusiastically received. Mr. Six lent variety with some pleasant banjo solos.

Very long, says a correspondent, is the list of the superstitions of theatrical persons. For instance, M. Grisier, the late manager of the Ambigu, suppressed all numbers thirteen in his theater. M. Severin is furious when he sees a mirror broken. Little Tich always bears on him something feminine. Lina Cavalieri dislikes to see a black cat when she goes to sing. M. Gabriel Astruc has in his office a collection of small elephants in reproduction to give him good luck.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Aloys Maier, Fulda (Germany).

J. Fisher & Bro., New York.

"QUO VADIS? DRAMATIC SCENES FOR SOLO, CHORUS, ORCHESTRA, AND ORGAN." By Felix Nowowiejski.

This scholarly cantata—we do not know what else to call it—consists of four scenes, a final chorus, and a double fugue. The work is written in the severe, grand manner of Cherubini, rather than in the modern "atmospheric" and picturesque style of the romantic composers. The theme of the double fugue, for instance, is closely related to the opening phrase of the "Offertorium" of Cherubini's C minor requiem mass. Broad, sustained concords, with progressions almost Gregorian at times, accompanied by vigorous contrapuntal passages for orchestra, make up the choral numbers, with the exception of those that are not fugal. This modern composer, who was born in 1875, is diatonic in style, rather than chromatic, and he certainly understands how to write effectively for the voices of the chorus. In the solo numbers the grand manner is of necessity laid aside for a more dramatic and passionate style. But the composer keeps well within the bounds of artistic unity and avoids those glaring contrasts of some of the less skillful composers who put Palestrina, Bach, and Wagner in ridiculous juxtaposition in a short cantata. We can commend this work to choral societies, then, for the excellence of its vocal writing, the solidity of the composer's technique, and the reasonable length of the work. It is published with English, German, and French texts, and requires the ordinary symphony orchestra and organ for its performance.

Boosey & Co., New York and London.

"STARS OF THE DESERT. FOUR MORE INDIAN LOVE LYRICS." By Lawrence Hope. Music by Amy Woodforde Finden.

The great popularity of this composer's first series of Indian love songs has induced her to delve again in the same rich mine. In our opinion, she has succeeded in finding one or two more Oriental gems that will shed lustre on her former productions. "Stars of the Desert" and "The Rice was Under Water" have a little more distinction, perhaps, than the other two numbers, but "You are All That is Lovely" is a beautiful and haunting melody.

"BEYOND THE DAWN," words by Fred E. Weatherly, music by Wilfrid Sanderson, is a particularly fine specimen of the class of song to which it belongs. We refer to that semi-religious, broad, organlike song of the English ballad type. While this song contains nothing that is new or of any personal distinction, yet it has the ring of sincerity in it which will command the attention of the audience wherever it is sung. The melody is easy and unaffected, the climax well placed, and the accompaniment of the best. This song cannot fail to be successful. Church singers, particularly, should have a look at this effective and musicianly song.

"SING, SING, HAPPY HEARTS, SING." A SPRING SONG. By Haydn Wood.

We select this song from a number of new publications by Boosey & Co. because it is a kind of song that English composers write so well. The reason, of course, is that the springtime in England is so delightful that the poets and composers of the British Isles have acquired a style of expressing the spirit of spring with unusual distinction. This spring song by Haydn Wood is redolent of the fragrance of April flowers and the music of the birds in the hedges.

Dodd, Mead & Co., New York.

"A GUIDE TO HUMPERDINCK'S OPERA, 'KÖNIGSKINDER.'" By Lewis M. Isaacs and Kurt J. Rahlson.

This little book, which has the approval of Humperdinck himself, explains clearly the story of the opera,

with many excerpts from the music. It has also the rare merit of arousing an interest in the work. The book gives the thematic catalog of some fifty-two leading themes and tells where these themes belong and how they are used and combined.

The short essay which constitutes the preface and which deals with Humperdinck the composer and his position in the musical history of Germany, is excellently written.

White-Smith Music Publishing Company, Boston.

"NINE SONGS." By Lola Carrier Worrell.

We have read through these songs with much interest, for it is seldom that we meet with so much melodic gift in combination with so little technique. This composer expresses her musical nature by means of a natural manner of expression that has not been curbed or fashioned by any of the rules of art known to us. Melodic gift she certainly has, and also the knack of putting the atmosphere into her work. If she could acquire a few of the fundamental principles of musical expression and learn how to omit those unclassifiable chords that belong to musical dialect rather than to a musician's vocabulary, we see no reason why Lola Carrier Worrell should not rank among the best of the women composers of America.

The first song on the list, "It is June," is written in the key of F. Yet the signature is B flat. The initial phrase of the melody begins in the subdominant, that is all. But so little does the composer understand these things that she put the signature of B flat at the begin-

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ning. Then there are sevenths without resolutions, consecutive octaves, fifths, as well as these nondescript chords. Such things can be put right by training, however.

Paulo Gruppe and His Little Sister.

Paulo Gruppe, the Dutch cellist, now in the West filling engagements, is being lionized in the larger cities. Recently he dined with the Mayor of Cincinnati and was a house guest of one of the wealthiest and most prominent families in the Ohio metropolis.

The accompanying photograph shows the young cellist enjoying an outing in Central Park, New York, with his



PAULO GRUPE AND HIS LITTLE SISTER, VIRGINIA, IN CENTRAL PARK, NEW YORK.

little sister, Virginia. The picture was taken by a friend, soon after Mr. Gruppe's return from Europe, during the first snowstorm of the winter.

ATLANTA MUSIC.

ATLANTA, Ga., February 4, 1912.

Atlanta again is to have grand opera by the Metropolitan Opera Company, of New York. The season this year will last one week, and seven performances will be given. Among the artists announced are Caruso, Jörn, Amato, Didur, Galski, Farrar, Homer and others. Many had hoped that Hensel and Matzenauer would be included in one of the casts, but the operas selected probably made this inadvisable. The dates set are from April 22 to 27. One of the directors of the Music Festival Association, under whose auspices the company comes, stated yesterday that the prices for seats probably would be about forty per cent. lower this year than they were last year, which would make them the most popular priced performances ever given by this great New York company. The only thing that makes this possible is the large seating capacity of the Auditorium Armory, which holds over 6,000 people or more on opera nights.

Friday evening, January 26, the recently dedicated Baptist Tabernacle held a large audience to hear Clarence Eddy, the famous organist, in a recital. The new four-manual organ was handled in masterly manner throughout a program calculated to show its resources to fine advantage, and prolonged applause after each number showed that the audience appreciated the fact that a thorough artist was giving of his best.

Thursday, January 26, Jules Falk, violinist, gave a recital at the Auditorium, which was thoroughly enjoyed by the critical audience present.

The Philharmonic Orchestra gave its third concert this season at the Grand on Sunday afternoon, January 28, assisted by Anna Otten, violinist, who pleased the audience with her rendition of compositions by Raff, Schubert and Wieniawski. Of the orchestra numbers, two compositions by Peter Möller brought forth enthusiastic applause. Mr. Möller has only been a resident of Atlanta for some five months, coming here from New York, where he led the Arion Orchestra for two seasons. The "Prelude" to symphony in D and "Mazy Ballet," from the operetta "Gypsy Rover," which were played at this concert from manuscript under the composer's personal direction, show unmistakable signs of great talent, and also gave him an opportunity to impress one with the fact that he knows how to handle an orchestra and bring out all there is in his men. Never before has the orchestra done such artistic work, and it was stated afterward that not any too much time had been allowed him for rehearsal.

Saturday evening, January 27, a musicale was given at the home of Joseph Richardson, which proved one of the most artistic events of the season. Mr. Richardson's music room is probably the largest in the South; an audience of seventy-five can be taken care of comfortably, and with a two-manual pipe organ at your disposal a varied program can be given. On this occasion the program was carried out by Mrs. B. Elsas and Louise Richardson, sopranos; Miss E. Bartholomew, organ; Madames E. Worcester and L. P. Owsley, piano; W. W. Hubner, violinist, and Mr. Dahm-Petersen, baritone. The latter, in two song cycles, made a big hit with his intensely dramatic interpretations.

If other churches would follow the example of the Baptist Tabernacle and allow an admission fee to be charged at the door, as was done at the Clarence Eddy recital, it would be possible to hear more good organ playing in our cities than is the case at present.

C. R. D.

De Marsan in Cairo.

Madame de Marsan, a remarkable opera artist, who is singing in opera in Cairo and for whom Saint-Saëns conducts his operas while residing there, has received the following notices in the papers mentioned, regarding her singing in that city:

Madame de Marsan, who sang the part of Herodiade, possesses a remarkable contralto voice, very extensive and yet quite even, which latter quality is very rare with voices of this kind. Being still young and gifted with great talent, this artist offers a decided novelty, as generally the talent arrives after the voice has left.—Le Nil, Cairo, December 1, 1911.

Very difficult is the role of Dalila, which was played excellently by Madame de Marsan. This artist seems to be particularly qualified for the representation of passionate characters. Her acting was very impressive, especially through the gradual increase of effects, which gave evidence of a careful study. So far as her singing is concerned, we have never before heard Madame de Marsan in such excellent vocal condition. In the two great arias of the second act she has given us proof of a well developed, remarkable talent. We could notice a pleasing evenness of voice, in great contrast to the usual tremolo of French singers. The repeated applause given to Madame de Marsan was well deserved.—Argyptische Nachrichten, Cairo, December 23, 1912.

Polese's Numerous and Varied Appearances.

A beautiful baritone voice, ingratiating presence and unusual dramatic intelligence sums up the qualities which have made Giovanni Polese, of the Boston Opera Company, one of the foremost among the well known operatic singers now before the public.

The universal acclaim voiced by the press may be observed in the following press criticisms:

"RIGOLETTO."

That Polese sings Rigoletto so well is a matter for congratulation. The part is a thankless one, for those who take their operatic stories seriously, and comparison with the great Rigolettos of the lyric theater is inevitable. But the rich, warm voice that is here and the sincere artistry makes this a performance that can stand on its own merits. Whatever role this artist undertakes he is never disappointing. His name opposite the part name makes anticipation quite content.—*Christian Science Monitor* (Boston), January 15, 1912.

Mr. Polese's beautiful and resonant voice was sufficiently dramatic to interpret the part even without action. He was warmly recalled after the appeal in Act III.—*Boston Herald*, January 14, 1912.

Polese should be praised for a creditable dramatic performance of Rigoletto. Here is a man who sings the music of the hunchback, does not bellow or bray it, and displays the melody of it as few Rigolettos do.—*Boston American*, January 16, 1912.

Mr. Polese's Jester was a finely dramatic impersonation and very well sung.—*Boston Post*, January 16, 1912.

Rigoletto has splendid opportunities for a baritone and Mr. Polese sang with fine force and vocal opulence. Rigoletto has a dual nature, his devotion to his daughter being one phase and his brazen villainy the other. More spirit and devilry would have heightened the antics of the jester, and Mr. Polese was far more commanding as the broken hearted father. The scenes with Gilda were admirable in emotion and dramatic effect.—*New Haven (Conn.) Morning Journal-Courier*, February 2, 1912.

"OTELLO."

Mr. Polese's Iago was picturesque and interesting. He played the frank and honest Iago, not turning him into a second rate Mephistopheles, nor being so subtle as to be ineffective as an operatic villain. He sang with discrimination, effectively and with full, rich quality of tone.—*Boston Herald*, December 23, 1911.

Mr. Polese was a jocular Iago. He found the contemplation of death in the Credo a cheerful one and was much given to laughter. His Iago cringes and fawns, yet he is a suave knave and a merry, he finds amusement in all things. Mr. Polese sang the music well. Few have done the narrative of Cassio's dream here with as much illusion.—*Boston Globe*, December 23, 1911.

Polese last night sang Iago. He sang it most intelligently. Despite his big voice he did not bellow, but always respected the melodic line. In the Credo he betrayed powers that we did not know he possessed, and in the oath duet he was superb. Polese is an excellent actor and his Iago is a well conceived and finely wrought picture.—*Boston American*, December 23, 1912.

Mr. Polese was a properly wicked and devilish Iago, and his sonorous voice added power to his presentation of the character.—*Boston Herald*, January 2, 1912.

Polese continues to make Iago realistic, both dramatically and musically. He makes the long monologue of the second act full of fine musical satire and philosophy.—*Boston Traveler*, January 2, 1912.

"GIRL OF THE GOLDEN WEST."

Mr. Polese's Sheriff is an interesting figure; not so quietly sinister in action and repose as was another sheriff we have seen; not so melodramatic; but it is not too extravagant, and in the second act there is a fine brutality when he would hold Minnie in his arms. Mr. Polese was in good voice.—*Boston Herald*, January 18, 1912.

Polese's Sheriff was also so well done as to win applause.—*Boston Traveler*, January 18, 1912.

Polese as the gambling Sheriff is well known and well liked in Boston. His strong voice and the frayed out dignity of his acting and appearance make the part one of the most effective.—*Boston Advertiser*, February 5, 1912.

Mr. Polese's Sheriff is now more vividly conceived. He was especially effective in the second act, although he sang the music in the first with eloquence.—*Boston Herald*, February 4, 1912.

"TRAVIATA."

Polese as the father was particularly effective. He is a singing baritone in the best sense of the word and the music of "Traviata" is well suited to his voice.—*Boston American*, January 21, 1912.

Mr. Polese was wholly admirable as the dutiful father, in his voice and in his presence.—*Boston Post*, January 21, 1912.

Polese was a good Germont, singing with repose and a style that suited the role. His "Di Provenza il Mar" was particularly well done.—*New York World*, January 7, 1912.

Mr. Polese was another newcomer, singing Germont and singing it most acceptably.—*New York Tribune*, January 7, 1912.

Polese's appearance was due to the protracted indisposition of Pasquale Amato. The visiting baritone is not a stranger in New York, having sung in the Metropolitan once or twice before, and he proved to be once more a competent operatic singer.—*New York Press*, January 7, 1912.

"CAVALLERIA RUSTICANA."

Polese sang Alfio's song with much spirit, showing power in a comparatively small part. Even though his ear was injured toward the last, he never deviated from the pitch.—*Boston Advertiser*, January 11, 1912.

Mr. Polese, as before, was an excellent Alfio. He is one of the few baritones that survive the test of Carter's song; in fact, no

one has sung in Boston this ditty so well.—*Boston Herald*, December 31, 1911.

"I PAGLIACCI."

Mr. Polese's Tonio was excellently composed and his singing an admirable part of his characterization. The role is one of the most grateful that he has taken here.—*Boston Globe*, December 27, 1911.

Mr. Polese was the Tonio, singing with fine resonance and authority, without exaggeration and with reserve force.—*Boston Post*, December 27, 1911.

Heartily applauded, too, was Mr. Polese for his strong and melodic performance of Tonio.—*Boston Christian Science Monitor*, January 29, 1912.

Mr. Polese sang the role of Tonio admirably.—*Boston Herald*, January 29, 1912.

"LUCIA."

It is to the applause of Mr. Polese that he can give just the touch this old school opera needs to make it pass off in its early expository scenes to the satisfaction of a modern audience. Without attempting to fill in Donizetti's outlines with strokes foreign to the purport of the picture, he maintains an unbroken dramatic effect. The baritone's singing is not always in the legato manner, but his acting is. He draws the portrait of Lucy's brother with exactly the



GIOVANNI POLESE,
Baritone of Boston Opera Company.

weight of hand required. Ashton, whatever the praise of it is worth, is one of his best evocations.—*Christian Science Monitor*, December 21, 1911.

Mr. Polese sang effectively. He did not find it necessary to portray Ashton as a bully or a minor Mephistopheles.—*Boston Herald*, December 21, 1911.

Mr. Polese finds an agreeable part in Ashton. He wears well the courtly manner and the bearing of intrigue, and likewise delivers the music with graceful and polished style.—*Boston Globe*, December 21, 1911.

There was applause for Mr. Polese's smoothly singing Ashton's music, and taking a step forward in the good old operatic fashion at every swelling of the melody.—*Boston Transcript*, December 21, 1911.

Polese also took the part of Henry Ashton with excellent vocal effect.—*Boston Journal*, December 21, 1911.

Polese's warm and generous gift of voice was never in better evidence and one almost forgave him his villainy.—*Christian Science Monitor* (Boston), January 13, 1912.

"AIDA."

Mr. Polese was a barbaric and vocally pleasing Amonasro.—*Boston Herald*, December 30, 1911.

Polese's Amonasro was a thing of barbaric intensity.—*Boston Advertiser*, December 30, 1911.

Polese's Amonasro was impressive as a character study and his singing as fine. Here is also a beautiful voice, warmed by true dramatic fervor.—*Christian Science Monitor* (Boston), December 30, 1911.

"LA BOHEME."

Polese was an efficient Marcello, acting with spirit and understanding and scoring successfully.—*Boston Advertiser*, January 4, 1912.

Polese was the delight one expects when this name appears opposite a role name in these programs.—*Christian Science Monitor* (Boston), January 4, 1912.

Polese sings superbly as Marcello, and acts with excellent comedy.—*Boston American*, January 4, 1912.

"MADAMA BUTTERFLY."

Sharpless is always an admirable part for Mr. Polese in every

respect and was so again last night.—*Boston Globe*, February 1, 1912.

Mr. Polese sang with his usual vigorous style. In the second act his reading of the letter to Butterfly was finely studied and made an excellent effect.—*Boston Advertiser*, February 1, 1912.

Antonia Sawyer, Guest of Honor

The reception-musical given in honor of Antonia Sawyer by Mr. and Mrs. Hallett Gilberie at the Hotel Flanders, New York, February 8, drew a large gathering of representative people who enjoyed to the utmost the following program of songs:

- Songs Hallett Gilberie
In Reverie.
Doubt Thee.
Mother's Cradle Song.
For Ever and a Day.
Martha May Hathaway.
(Accompanied by the piano.)
A Love Garden Edwin Walker
Thou'rt Like a Flower.
Primrose.
Rose.
Sunflower.
Poppies.
Heliotrope.
Rhea Hunter.
(Mr. Walker at the piano.)
Songs Hallett Gilberie
Thought of You.
Spanish Serenade.
Youth.
Two Roses.
Frederick Gunther.
(Accompanied by the piano.)

As Mr. Gilberie's charming compositions are too well known to need specific comment now, it only remains to chronicle the unqualified success made by Martha May Hathaway, whose beautiful contralto found exquisite expression in the first song group, and Frederick Gunther, who sang the closing group with the musical sympathy, unqualified vocal skill and sincere artistry which is his at all times.

"A Love Garden," by Edwin Walker, was made interesting by the naive whimsies of the musical contents, which were successfully interpreted by Miss Hunter.

As Edmund Breeze, who was scheduled on the program, was unable to appear, Mrs. Gunther kindly volunteered her services at the last moment and sang two songs by Mr. Gilberie with great success.

Following the close of the program came the social hour, during which dainty refreshments were served and an impromptu dance enjoyed by many of those present, among whom were noted:

Mrs. and Miss Kathleen Parlow, Louis Blumenberg, Doria Devine, Mr. and Mrs. I. R. Kidder, Madame Caro Sapin, Josephine Bates, Mr. and Mrs. Dudley Buck, Julia Hume, Nicholas Hemance, Mr. and Mrs. U. S. Kerr, Mr. and Mrs. Gardner Lamson, Dora Lyons, Dr. and Mrs. Christopher Markes, Captain and Mrs. McQuaid, Eugenie Peppenheim, Dr. C. Oswald, Ruby Reese, Emma Thursby, Mr. and Mrs. Frederick Martin, Edward Strong, Miles Martin, Count and Countess Farbi, Edward Weld, Grace Welch Piper, Mr. and Mrs. Frederick Mariner, Louis Dressler, Miss Carl, Myrtle Thornburgh, A. Walter Kramer, Mr. and Mrs. Arthur Hinton (Katharine Goodson), Minna Kaufmann, Madame Wickes, Mary Adelle Case, Gabrielle Ravenelle, Mr. and Mrs. Putnam Griswold, Dr. Raymond Longacre, Mr. and Mrs. Webster Marshall, Mr. and Mrs. Bruno Hume, Emma Dumbman, Mr. and Mrs. Richard Purdy, Margaret Dale, Mr. and Mrs. Varga, Sarah Foster, Mr. and Mrs. J. Clinton Thompson, John Sainpolis, Edith Watkins Griswold, Mary Hill Brown, Sophie Traupman, Mr. and Mrs. Reed Miller, Baroness Von Gross, Clara Kalisher, Eleanor Gage, Dr. and Mrs. Cyrus J. Strong, John Burdett, William C. Carl, C. C. Yates, Mr. and Mrs. Frederick Gunther, Mr. and Mrs. Charles Gruppe, Florence Maley, George Sweet, Mr. and Mrs. Franklin Riker, Anna Ziegler, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. Boothby, Mrs. J. Harrison Irvine, Mrs. Jack Price, Alice Preston, Mr. and Mrs. B. Emilio Puyans, Mr. Jell, Miss E. L. Trapper, Miss K. Douglass, Henry Liff, Whitney Coombs, W. H. Rieger, F. A. Bicknell, E. E. Haskins, Charlotte Maconda, Mr. and Mrs. Lowell T. Fields, Lola Carrie Worrell, H. B. Joiner, Gertrude Duffey, Mr. Tosi, Marie Keller, Gertrude F. Cowen, Gustav Keller, Mary E. Rogers.

Stillman-Kelley Hears His Quintet.

Edgar Stillman-Kelley came East to read a paper on "Musico-Dramatic Problems" at the annual meeting of the National Institute of Arts and Letters, in Philadelphia, on January 26. Mr. and Mrs. Kelley came to New York for a short visit and at a reception tendered them on February 1, at the Von Ende Music School, New York City, Mrs. Kelley and a quartet made up of members of the faculty and advanced students performed Mr. Kelley's quintet. Considering the limited time for rehearsing the work received an excellent rendition.

Werrenrath a Busy Artist.

Some of Reinald Werrenrath's most important engagements are as follows:

December 3—Brooklyn, N. Y., "Frithjof."
 December 8—New York, concert.
 December 13—Hackensack, N. J., recital.
 December 14—Scranton, Pa., with Ladies' Chorus.
 December 16—New York, Lotus Club.
 December 19—New York, concert, Hotel Plaza.
 December 21—Mt. Vernon, N. Y., recital.
 December 31—Boston, Mass., recital.
 January 11—Brooklyn, N. Y., Woodman Choral Club.
 January 12—Philadelphia, Academy of Music.
 January 15—Wellesley, Mass., recital.
 January 19—Brooklyn, N. Y., concert.
 January 28—Hackensack, N. J., concert.
 February 1—New York, concert.
 February 5—Newark, N. J., Eintracht Society.
 February 11—Brooklyn, N. Y., concert, Crescent Club.
 February 13—Newport, R. I., recital.
 February 18—Brooklyn, N. Y., concert.
 February 21—Ottawa, Canada, concert.
 February 23—Ottawa, Canada, "Golden Legend."
 March 2—New York, concert.
 March 5—New York, recital, New York University.
 March 7—Western tour.

Later Mr. Werrenrath will appear in spring concerts and festivals in Utica, N. Y., Lowell, Mass., and Oberlin, Ohio.

A few press comments follow:

Mr. Werrenrath has a brilliant baritone voice and is a superb singer. His voice has the true artistic ring, from top to bottom,



REINALD WERRENATH.

and the tone carries conviction in every utterance. In the aria from "Julius Caesar," "Hear Ye Winds and Waves," he captured his audience with his masterly interpretation.—Scranton (Pa.) Tribune-Republican.

Mr. Werrenrath's fresh and sympathetic voice was effectively used in two groups of songs. Although handicapped at times by an uncertain accompaniment, Mr. Werrenrath was not prevented from disclosing those qualities of voice and musicianship that have brought him into favor in the concert room.—Newark (N. J.) Evening News.

Mr. Werrenrath's program was well chosen for attractiveness and for variety, and was generous with encores. His singing was characterized by a clear enunciation, good breath control and a splendid pianissimo. Great dramatic power was shown throughout.—Wellesley College News.

Svend Foyn in Recital.

Svend Foyn, Norwegian lyric tenor, gave a recital on February 2 at the White Plains Club, White Plains, N. Y., after which he was reengaged for another recital, to be given the latter part of the season. Mr. Foyn is a pupil of Holger Birkerod, of the New York Conservatory of Northern Music.

The program comprised: "Du bist wie eine Blume," Schumann; "Jeg elsker dig," Grieg; "I Hear You Calling Me," Marshall; "Caro mio ben," Giordani; "E lucevan le stelle" ("Tosca"), Puccini.

Boris Hambourg's Narrow Escape.

Boris Hambourg, the cellist, had a narrow escape from death while going from Minneapolis to Appleton, Wis., for a concert on February 7. He was in the Pullman sleeper on the Chicago & Northwestern train that was crashed into by the caboose of a freight train near Neillsville. Mr. Hambourg was in lower berth No. 7 when the crash came and he was thrown way across the car from his berth. His first thought was of his valuable cello, which was in the upper berth. Greatly to his relief he found the cello uninjured. He was so taken up with the

thought that the cello was safe and sound that he did not for several minutes fully appreciate what an extremely narrow escape he had had from possible death until he looked through the broken window and saw the car burning.

In 1903, when en route to Australia, Mr. Hambourg was in a shipwreck which occurred in a similar manner as the train wreck. "I do not carry accident insurance," said Mr. Hambourg, "but when I get back to Chicago I will make arrangements to do so. Wednesday morning's experience has taught me a lesson."

Beatrice La Palme Wins Ovation.

Beatrice La Palme, soprano of the Montreal Opera Company, had a successful week in Quebec recently, where she sang in "Faust," "Carmen," "Romeo and Juliette" and "Madame Chrysanthème." She is to appear also in Toronto and Ottawa, and has a concert booked for Detroit on March 12, following which she will come to New York.

Following are several press comments from Montreal papers:

We have recently had the privilege of applauding that very interesting and charming artist, Madame La Palme, in "La Bohème." In the part of Mimi, which she interpreted with perfect fidelity and great artistic finish, Madame La Palme was simply bubbling over with youth and good spirits. The role of Mimi suits her admirably; one would think it had been written for her. In the death scene our Canadian artist filled her audience with sadness, mingled with exquisite enjoyment.—La Patrie, January 2, 1912.

The evening of Saturday was perhaps that which the management of the opera feared the most, because of the host of other attractions then in full blast. Nevertheless the theater was packed. And the reason was that Madame La Palme was to sing the part of Mimi in "La Bohème."

Our charming compatriot is having one long series of successes. On Saturday night she sang remarkably well and was applauded to the echo. When the curtain fell for the last time no one seemed to think of leaving, but everyone wished to hear more of that delicious song.

Madame La Palme was particularly successful in the third and fourth acts and rendered the death scene admirably.

Madame La Palme succeeded in stirring her hearers very deeply. That perhaps is the best proof of her success.—Le Devoir, January 2, 1912.

In yesterday's representation the Canadian artist reached the first rank in our operatic firmament.

Crowds of auditors gave a veritable ovation to our charming Canadian prima donna, Beatrice La Palme, who sang the part of Marguerite in "Faust" for the first time in Montreal.

Madame La Palme, who had already charmed us on the concert platform and whose rendering of Micaela in "Carmen" was a revelation, last night at her first attempt conquered for herself a place among the greatest operatic stars.

As a matter of fact never before in Montreal has this part in Gounod's masterpiece been sung with such freshness, such artless grace and infectious motion. The very first notes of her pure limpid voice captivated the distinguished audience which filled His Majesty's. The students of the Polytechnic Institute, whose night it was, presented her with what was literally a magnificent sheaf of roses, applauded unceasingly, and each time the curtain went down sang "Vive la Canadienne."—La Patrie, December 7, 1911.

When Marguerite appeared in the second act there was a stir in the audience, for the Marguerite of the evening was a "beautiful soft eyed Canadian" who had won the highest honors in Europe.

In the third act Marguerite comes back from church and sings "The Legend of the King of Thule," followed by the "Jewel Song." At the close of the latter, there was a perfect thunder of applause. Madame La Palme sang these songs, so different in character, with rare finish. Stage play, mimicry, coquettish and graceful poses, nothing was wanting.

Madame La Palme did not once depart from this perfect correctness while her easy grace and minute attention to details, her delicate phrasing and clear enunciation marked her once for all one of the most charming Marguerites one could ever see or hear. One cannot help recalling the scene in prison when Marguerite recognizes Faust and memory of the first meeting passes through her crazed brain. Here is the garden sweet with its fragrance of myrtle and roses. At this moment, Madame La Palme gathered up a few bits of straw and tried to bind them together remembering the posies of former days. The movement was perfect and stirred the audience to tears, it so well expressed Marguerite's madness. Finally, at the apotheosis, Madame La Palme carried her audience to the third heaven, and when the curtain fell for the last time, tumultuous applause drowned the last bars of the orchestra.—Le Devoir, December 7, 1911.

The lion's share of the praise undoubtedly belongs to Madame La Palme who is really an ideal Marguerite. Last night's performance places her in the ranks of the greatest artists who have sung in Montreal, and her rendering of Marguerite will bear comparison with any of which we have any recollection. Her freshness of tone, an air of youthful innocence very becoming to Goethe's heroine, mobile and expressive features capable of reflecting every emotion, perfect delivery and many other qualities, went to make up a perfect interpretation.

Gowned with exquisite taste and with her perfect features, Madame La Palme captivated her audience from the very first moment of her appearance in the second act. Her rendering of Marguerite's answer was delightful. Her third act is a marvel, she sings the ballad with charming simplicity, and her recitatives are sprightly and intelligent. In the "Jewel Song" her voice is remarkably flexible and sure. In the "Love Diet" Madame La Palme makes one feel the emotion of a young girl in whom love is awakening, she sings with youthful warmth and yet with a restraint which stirs one deliciously.

Marguerite the woman is more dramatic; Madame La Palme understands that perfectly and her voice brings out the transformation very clearly. She sings the church scene with much warmth, and plays with force in the death scene of the next act. In the final trio, Madame La Palme gave such volume to her voice all the while maintaining its purity and sweetness as to astonish even

her admirers, as she delivered the third attack of "Angel Pure" with such a magnificent burst of song as literally to bring down the house.

Madame La Palme is really an ideal Marguerite.—Le Canada, December 7, 1911.

Success of Carbone Pupil.

Carrie Hoffman, soprano, pupil of Signor Carbone, appeared for the first time in concert at Mount Vernon, N. Y., recently. Miss Hoffman sang several solos and was received with favor. "It did not take the audience long to discover that a remarkably fine singer was before them. Miss Hoffman's method of singing was faultless," said the Mount Vernon Argus.

Indian Music Group.

When Charles Wakefield Cadman and Gertrude Hassler were touring the South quite recently they gave many recitals in what was once old Indian Territory. While at Nowata, Okla., they were entertained by Mrs. Eugene B. Lawson, president of the Nowata Music Study Club. Mrs. Lawson is the granddaughter of Chief Journey Cake, of the Delawares, one of the five "civilized" tribes of old Indian Territory. Mrs. Lawson is not only a cultured woman, but is an enthusiastic student of folk lore and



much interested in what is being done by Mr. Cadman and other composers with the old melodies.

Mrs. Lawson's Indian name is "Min-go-me-now," bestowed upon her by her grandfather. Standing beside Mrs. Lawson is Mr. Cadman; the two persons below are Miss Hassler and Mrs. Claude L. Steele, who has charge of the "Indian Music Talk" west of the Missouri River. Mrs. Steele very shortly will extend this territory.

Bispham vs. Shakespeare.

The following is a version of a conversation that took place between David Bispham and his old music master, William Shakespeare, when the two met recently in California:

Shakespeare—My word, David, you are younger than ever.

Bispham—Merely a harmonic sequence of a consonance of the esthetic and the physical.

Shakespeare—You seem to forget that I am on a vacation.

Bispham—Your philosophy, as I remember it, is that the entity which is in perfect accord with itself needs no vacations.

Shakespeare—I say, do you insist upon me being teacher still? Have a care!

Bispham—We are never too old to teach, but we are sometimes too experienced to learn.

Shakespeare—Then mark you. Two years ago, when I last heard you, I must remind you that you took the final passage of the "Erl King" at least seven-tenths of two degrees too rapidly, by the metronomic standard set down in the treatise upon the ballad and its ultimate psychological relationship to the ego.

Bispham—You win.

Florence Mulford Loves to Sing.

Florence Mulford is one of the artists who does not believe that a prophet is not known in his own country. Rather, she believes that it is one's own fault if he fails to be known to his own people. In accordance with this theory, Madame Mulford is very gracious about singing at local affairs, both social and professional. She entertains a great deal in her own home, and her guests are sure of hearing several choice selections always. When Madame Mulford is a guest at the various social affairs to which she is invited, her friends do not hesitate to ask her to sing, because they know that she will respond in her charming way. There is a lack of the commercial spirit that is refreshing in Madame Mulford's generous response to the requests of her admirers.

PHILADELPHIA

PHILADELPHIA, Pa., February 12, 1912.

The Philadelphia Orchestra, under the direction of Carl Pohlig, gave its sixteenth pair of concerts in the Academy of Music on Thursday evening, February 11, and Friday afternoon, February 12. Soloist, Herman Sandby, cellist: *Symphonie Fantastique*, op. 14.....Berlioz
Concerto in A minor, for violoncello and orchestra.....Saint-Saëns
Herman Sandby.

Impressions d'Italie.....Charpentier

The Saint-Saëns concerto in A minor for cello and orchestra formed a great contrast to the Berlioz number. Mr. Sandby has never appeared in better working form than this winter, and in Philadelphia, as well as elsewhere, he is commanding marked attention. His playing of this concerto was notable for authoritative interpretation and beautiful tone. His two encores were most charming. A pleasing feature of the Friday afternoon concert was the courtesy and surprise accorded to Mr. Pohlig by the orchestra. As he came in the entire body of men rose and played a cheering salute.

The notable musical event this week by a visiting artist was undoubtedly that of Kathleen Parlow at the Academy of Music on Monday afternoon, February 5. Every one who could attend was present, and the recital was an answer to the wish of all to hear her in a program in contrast to her appearances as soloist with the Philadelphia and Boston orchestras. Her program of only four numbers contained the "Trille du Diable" by Tartini, concerto in B minor by Saint-Saëns, "Chaconne" by Bach and two short numbers, "Caprice Viennoise" by Kreisler and "Two Hungarian Dances" by Joachim. This was supplemented by four encores: a minuet from a Beethoven string quartet, a dance in imitation of the Elizabethan period by Walter Kramer and dedicated to Miss Parlow, and the Wieniawski polonaise in D minor.

The concert which will be given by the Orpheus Club in the Academy of Music Saturday evening, February 10, will have the assistance of David Bispham, baritone; John F. Braun, tenor, and members of the Philadelphia Orchestra. After the concert a mural tablet in memory of Michael Hurley Cross will be unveiled on the stage of the Academy, with appropriate addresses of presentation and acceptance and the rendering by the Orpheus Club of Mendelssohn's "Righteous Living Friend" and Kremer's "Hymn of Thanksgiving." Mr. Cross was a man of versatile ability, intimate knowledge of his profession and an interesting personality, which has made him a conspicuous figure in the city's musical life.

Walter St. Clare Knodle announces his sixth series of free Lenten organ recitals, to be given in the Church of the Incarnation, Broad and Jefferson streets, on Saturday afternoons during Lent at 3.45 o'clock. Mr. Knodle will be assisted by well known soloists. First recital, Saturday, February 24.

Camille Zeckwer has been engaged to conduct the amateur orchestra which Edwin A. Fleisher is organizing and financing personally. The organization is for the purpose of assisting young men in their musical education.

The Hahn Quartet will give its last concert of the Witherspoon series on Friday evening, February 17. Harold Meek, baritone, will be the assisting artist.

The Houghton-Joline recital given in the New Century Drawing Room on Thursday afternoon, and the Baugher-Joyce concert in Griffith Hall Thursday evening, February 8 were largely attended, and each one in their well chosen program gave great pleasure.

The concert given for the Y. M. H. A. in the New Century Drawing Room was another success to be credited to the committee of which Dr. Gittelson is chairman. The new artists were Adriana Ariana, pianist, and Sara Gurawitsch, cellist, and proved all that press and critic had said for them. Thaddeus Rich, violinist, is always a welcome performer. The occasion was one to be remembered by all who were present.

Katharine Goodson, the great English pianist, was guest of honor at a reception given by the College Club at its rooms, 1300 Spruce street, Thursday evening, February 8.

Mrs. William S. Nelson, the well known teacher of singing in New York and Philadelphia, gave a very instructive and interesting talk on "American Composers" at the Matinee Musical Club last Tuesday afternoon in

Estey Hall. The lecture was followed by a program of songs and piano selections by local men composers. Constantin von Sternberg, Camille Zeckwer, Henry A. Lang, Perley Dunn Aldrich, Nicholas Doutry and others were represented. Mrs. C. C. Bould was in charge of the program.

CALENDAR FOR THE WEEK.

Grand opera—"Quo Vadis." Metropolitan Opera House, Tuesday evening, February 12. Dufault, Zeppilli, Whitehill, Dufranne, Scott; conductor, Charlier.

Grand opera—"Jewels of the Madonna" (first time here). Metropolitan Opera House, Wednesday evening, February 14. White, Dufau, Reigelman, Wittkowska, Galli, Bassi, Sammarco; conductor, Campanini.

Concert—Mozart Club. Estey Hall, Thursday evening, February 15. Helen MacNamee, soprano; Elsie Norris Brinton, contralto; Charles Aiken, tenor; Charles J. Shuttleworth, bass.

Grand opera—"Tales of Hoffmann." Metropolitan Opera House, Friday, February 16. White, Dufault, Zeppilli, Dalmores, Renaud, Crabbe; conductor, Charlier.

Philadelphia Orchestra—Academy of Music, Friday afternoon, February 16. Conductor, Carl Pohlig; soloist, Alexander Heineemann.

Concert—Hahn Quartet. Witherspoon Hall, Friday evening, February 16. Soloist, Harold Meek, baritone.

Grand opera—"Cendrillon." Metropolitan Opera House, Saturday afternoon, 2 o'clock, February 17. Garden, Teyte, Dufault, Berat, Dufranne, Scott. General musical director, Campanini.

Philadelphia Orchestra—Academy of Music, Saturday evening, February 17. Conductor, Carl Pohlig; soloist, Alexander Heineemann.

Grand opera—"Traviata." Metropolitan Opera House, Saturday evening, February 17. Zeppilli, Bassi, Costa; conductor, Paelli.

JENNIE LAMSON.

Elvyn's Salt Lake Recital.

Myrtle Elvyn, the young and charming American pianist, who has won many laurels abroad and recently re-



MYRTLE ELVYN.

turned to her homeland for a concert tour, gave a recital in Salt Lake City, Utah, on February 2, with pronounced success.

The Salt Lake City press commented thus:

Myrtle Elvyn captivated and charmed a large audience at the Salt Lake Theater last night. Seldom it is that a pianist is accorded the welcome and response from an audience that were hers, and seldom has so talented an artist in every degree been heard in this city.

With a sonority that is but seldom found in members of her sex, and with a delicacy and perfect understanding of the numbers which she was to interpret that fairly carried her audience into her mood, Miss Elvyn gained a place in the hearts of the music lovers of Salt Lake that cannot die away.

With a touch that in its power is as great as the great masculine pianists, she has a feminine tenderness in her rendition of the works of the masters that astonishes one. Never for a moment did the appreciation of the audience decrease, and encore after encore was inevitable.

The place Miss Elvyn has earned in the ranks of masters of the keys was demonstrated by the size of the house on a night when

a grand opera is appearing in the same city. The number on the program that received the greatest applause and at the same time gave the artist an opportunity of displaying the development of her left hand was Leschetizky's left hand arrangement of the sextet from "Lucia." Never once did the clever pianist waver.—Herald-Republican, February 3, 1912.

With individuality of expression and interpretation that gave new beauties to her numbers; with a warmth of color that compelled admiration; brilliant technique and confidence that is born of ability, Myrtle Elvyn charmed a large audience at the Salt Lake Theater last night with her pianoforte concert.

Miss Elvyn's program was an ambitious one—possibly the most pretentious that has been presented in this city by a woman artist—but through it all, through its many moods, Miss Elvyn demonstrated her ability in a masterly manner.

The first number, the great Beethoven "Appassionata Sonata," was interpreted with individuality, but the artistry of the performer, and her conception of the bigness and the beauty of the composition, were apparent at all times. Her shading and coloring in the andante con moto movement were especially beautiful. Playing the entire composition with but an instant's pause between the movements was a big task for a woman, but Miss Elvyn's reserve powers were equal in every way to this task.

Miss Elvyn then gave two of her own compositions, each possessing beauty, but neither being elaborate or pretentious. Her playing of the Leschetizky andante finale from "Lucia," for the left hand alone, was wonderful. One could not believe, if not watching the artist, that she played with but one hand.—Evening Telegram, February 3, 1912.

Brilliant, conscientious, discriminating, with broad and clear conception of artistic requirements, capable of lightning changes from one mood to another, so unaffected that her simplicity is a genuine joy, dowered with youth, health, strength and beauty—this is Myrtle Elvyn, who last night charmed a great audience of music lovers at the Salt Lake Theater.

Miss Elvyn's program was ambitious, but in no number did she fail to win hearty approval. She began with the big Beethoven sonata appassionata, which calls not only for breadth of view, but for technique. It required only the final chords of the first movement to demonstrate that the artist had not overestimated her capabilities. The whole composition was given with great clearness and marked by an adequate grasping of its difficulties.

With but a minute's rest Miss Elvyn turned to Chopin, playing the brilliant fantasia, op. 49, and the nocturne, op. 37, No. 2. The latter selection of her program was the gem of the evening from the viewpoint of melodic, mystic beauty, and the pianist phrased it in a way that called up visions such as only the most gifted poet or artist might voice in words or picture in colors. The Paganini-Liszt etude, with variations, showed Miss Elvyn's mastery of the brilliant technique of her instrument, and then, changing her mood, she gave the splendid plaintive prelude, G minor, by Rachmaninoff. In all her work of the evening Miss Elvyn exhibited wonderful reserve power, no matter how exacting her requirements, and there was never a moment when one might feel that she was not sure of her ground.—Tribune, February 3, 1912.

As a technical performance, the recital was in the nature of a colossal achievement, the artist playing movement after movement that fairly bristled with maze after maze of technical difficulties. But they were handled with an ease and grace that marked her complete mastery of the keyboard. Study was evident in every number. Even the listless listener could hardly fail to note that each composition had been most carefully scrutinized, with a view to correct and effective interpretation. Miss Elvyn is a conscientious player, and throughout that heavy program thoroughness and accuracy were noticeable in every number.

The movement of her hands over the keys was closely observed. Her fingers were superlatively supple in their action and entirely independent of each other in muscular effort; and no rapidity of arpeggio movement, even in rushes of sixty-fourth note cadenzas up and down the keyboard, seemed to be accompanied by unusual effort. Every note throughout the evening was "ringing and true," her work was accuracy itself.—Deseret Evening News, February 3, 1912.

Fanning's Success at Toronto.

Cecil Fanning, accompanied by H. B. Turpin, and assisted of Mabel Beddoe, a Toronto contralto, gave his first recital in Canada, at Foresters' Hall, Toronto, on the evening of January 31. Mr. Fanning's success was instantaneous, the audience receiving him with the greatest enthusiasm. The critics were unanimous in pronouncing him one of the greatest song recitalists of the day.

The following lines are from the Toronto daily papers:

A superlative artist was introduced to Toronto last night when Cecil Fanning and Mabel Beddoe gave a recital in the New Foresters' Hall. . . . Few members of the audience expected to find in Mr. Fanning one of the finest song interpreters heard here this season, or, in fact, for several years. Mr. Fanning possesses a rich and flexible baritone voice and technically he makes perfect use of it.—Toronto Mail and Empire, February 1, 1912.

To give some idea of his rare skill in song interpretation one can only say that he recalls the best efforts of Bispham or Wüllner, the German lieder artist.—Toronto Evening Telegram.

His second suite were German songs, Schubert, Hermann and Loewe. The last an old Scotch ballad, "Edward," was sung in the Scotch by Mr. Fanning and made a distinct sensation. There was no resisting the wonderful cry of tragic passion in the line "O, I have killed my father." The intensity and poignancy of this great utterance has never been surpassed in Toronto.—Toronto World.

The many music lovers who were present enjoyed a rare treat, with the added pleasure of hearing for the first time a young baritone, who, as an interpreter of "art songs" already rivals Dr. Wüllner. To this must be added the pleasure, itself rare, afforded by the artistic accompanying of H. B. Turpin.—Toronto News.

Mr. Fanning in his varied selections, which covered widely contrasted styles, showed that he had not only the exceptional gift of adapting the tone color of his voice to the significance of special words and the sentiment of his songs, but also the art that the skilled actor has in the oratorical delivering of his lines. In other words, he may be mentioned in connection with such vocal recitalists as Bispham and Wüllner.—The Globe.

M U N I C H

MUNICH, January 30, 1912.

That excellent young pianist, Norah Drewett, has appeared here twice within the last two weeks, once with orchestra, playing the Saint-Saëns G minor concerto at a folk symphony concert of the Konzertverein Orchestra, and once in recital. As usual, the local critics were unanimous in praising her work. In the fine Saint-Saëns' concerto, which is so understandingly written for the piano, Miss Drewett improved to the full all the splendid opportunities for a display of pianistic capabilities which the compositions affords. The program of her recital, ranging from Scarlatti, Dandrien and Rameau through Schubert and Saint-Saëns to Debussy and Ravel, was calculated to display her versatility, and the artist proved herself a mistress of each style. A new work presented was Julius Weismann's passacaglia and fugue in B major, an interesting, well built up composition. Miss Drewett was the recipient of much well-deserved applause on both occasions.

The Bohemian String Quartet are ever welcome visitors, especially when, as in the last concert, they enlist the services of a local artist to fill out the program. This time the assisting artist was Hermann Klum, who played the piano part of an early work by Richard Strauss, a piano quartet in C minor, op. 13. I did not find the work in itself particularly interesting, but it was well played. Herr Klum's playing of the lyric second theme in the scherzo was particularly fine and the ensemble work of the four players was excellent throughout. I heard further the Beethoven quartet in F major, op. 59, No. 1. The Bohemians rank second to no quartet in Europe, and Beethoven's magnificent music received a performance worthy of itself.

For his second concert here Mischa Elman played the same program which was recently reviewed by Mr. Abell in a Berlin letter. I can only join in the praise which my fellow correspondent accords him. The Mendelssohn concerto, which, after all, is much better suited to real violin playing than some others by much more highly valued composers, was given a broad reading, which brought out the latent worth of the music to the highest possible degree. It goes without saying that the smaller numbers were played with that musical and technical finish which is characteristic of all Elman's work. Percy B. Kahn accompanied excellently throughout the evening and rightly shared in the applause which greeted the playing of Mozart's sonata for violin and piano, op. 10. There was a storm of applause at the end, until finally one lost count of the encores.

Dr. Carl Muck made his first appearance in Munich for a number of years, conducting the memorial concert given in honor of the late Felix Mottl on January 22. The program was made up of the "Eroica" symphony and three selections from the "Parsifal" music, the Good Friday music, the music accompanying the change of scene, and the closing scene of the third act. In the latter the parts of Gurnemanz, Parsifal and Amfortas were sung respectively by Dr. Felix von Kraus, Dr. Mathäus Römer and Kammersänger Fritz Brodersen, all three artists of long established excellence. The Lehrgesangsverein furnished the chorus and the Royal Orchestra played. Dr. Muck showed himself as ever the conductor par excellence, and gave the same magnificent reading of the "Eroica" which America knows so well as interpreted by the Boston Symphony Orchestra under his baton. Boston is certainly to be congratulated on having again secured Dr. Muck. The hall was filled to the last standing place and many members of the Bavarian Court were present. The receipts of the concert go toward the establishment of a Mottl Memorial Fund for the benefit of poor and deserving students at the Munich Royal Academy of Music. The fund already amounts to about \$7,500, and among the contributors and patrons is King Ferdinand I. of Bulgaria.

For some reason or other Munich has had very few song recitals so far this season in comparison to the endless piano and violin programs. An exception was the appearance last Sunday evening of the famous Italian singer, Gemma Bellincioni. I am sorry that I did not have the opportunity to hear Madame Bellincioni first on the stage, where she belongs, rather than on the concert platform. The singer has a perfect command of the art of singing and interpretation, temperament, and a fine musical intelligence. Everything she does, be it aria or

song, is done well. Only the voice shows signs of age. It trembles excessively, and the high range is weak. She sang old Italian arias from Paisiello, Lotti and Rossini, songs (all in French) by Richard Strauss, Debussy, Hahn, and four of her own compositions, arias from "Tosca" and "Bohème" and the "Habanera" from "Carmen." There was a large and very enthusiastic audience. At the end the singer sat down and played her own accompaniment to two songs in answer to the insistent demand for encores.

I did not hear the sonata evening which Arthur Schnabel, pianist, and Carl Flesch, violinist, gave here; but, happening to be in Leipzig at the time, heard them play the same program there. By the time this appears Eugene Simpson will undoubtedly have reported the concert in full in his Leipzig letter. I can only testify that the Brahms sonata, op. 108, No. 3, could scarcely be better interpreted, and that the finale of the "Kreutzer" was a masterpiece of playing which only two such fine artists as Flesch and Schnabel can produce. Judging by the newspaper reports of their warm welcome here, the concert must have pleased as much in Munich as in Leipzig.

At last Munich has the "Königskinder" at the Royal Opera. Leaving the excellence of the opera itself entirely out of the question, it was better performed than anything that has been done there for a long time. Frau Bosetti, aside from looking most attractive in the role of the Gänsemagd, sang very beautifully, and Otto Wolf, who created the part at Covent Garden, was a very fine Königsohn. The important role of the Spielmann was sung by Fritz Brodersen. It was the best work which I have ever heard from him. Nature has provided him with a fine voice and he is always excellent so long as he does not give way to his too common fault of forcing the voice. In this part, however, he restrained himself, sang very quietly, and in consequence appeared to the best possible advantage. The smaller parts were all exceedingly well done. The stage management, under Anton Fuchs, who in the second act was undoubtedly indebted for many of his ideas to the former production here of the opera as a drama (under Ernst von Possart), and the scenery, especially the fine new setting for the second act, provided by Julius Klein, were both up to a high standard. The orchestra, under Hugo Röhr, played very well. In fact, the whole production was very far above the rather low average which prevails here at present, and was received with great applause by the first night audience. The annual Carnival opera this year will be, as usual, "The Fledermaus," but we are promised a real Vienna swing in the music this time, under the leadership of the new conductor, Roseneck, a Viennese by birth. After Carnival comes Karl von Kaskel's "Gefangener der Zarin," which has already had considerable success in Dresden, and after that Wilhelm Mauke's "Fanfrelache." It is doubtful if Wolf-Ferrari's "Schmuck der Madonna" will be prepared before next season.

Fritz Kreisler met with his invariable success on the occasion of his recent recital here. His program had for its most important numbers Corelli's "La Folia" variations, Bach's G minor sonata for violin alone, and three caprices of Paganini, and in addition a number of the shorter pieces which have become famous in his repertory. Kreisler was in rare form and aside from the display of his usual virtuosity, gave great pleasure by his extremely musicianly playing of the Bach sonata.

The Konzertverein Orchestra under Ferdinand Löwe gave the seventh concert of its subscription series last evening, the program being Elgar's second symphony (first time in Munich), Beethoven's E flat piano concerto and third "Leonora" overture. THE MUSICAL COURIER of January 17 with its awful warning on the subject of the Elgar symphony had just arrived in the afternoon, but notwithstanding my precautions to arrive late I got there in time to hear the last movement. If the other three are as uninteresting and trivial in thought as that, then it is bound to be the last as well as the first performance of the work in Munich. Such weak applause as there was was intended solely for Director Löwe, who must have spent quite a bit of time rehearsing the work, judging by its excellent performance. Then, to repay the audience for its patience, Raul Pugno came and played the concerto. It was certainly good to hear. Clear, pure, straightforward, intelligent Beethoven playing. The hale and hearty old gentleman was recalled again and again. And to close the orchestra played the magnificent overture with splen-

did fire and dash, working up to an irresistible climax. A little more care in the accompaniment of the concerto and a little more distance for the "distant trumpet" in the overture would have made things quite perfect.

The engagements of Theodore Harrison, the young Philadelphia baritone, who is doing such good work in Germany this season, keep him constantly flying all over that country. Last week he was heard in recital at Neuwied and with orchestra at Bonn on the Rhine, where he scored his usual success with Mahler's "Kindertotenlieder." Returning to Munich for a few days to meet engagements with his pupils he left yesterday for Berlin and will make his first appearance in the German capital this evening.

Two big music festivals for Southwest Germany are being planned for next summer, the management of both being in the hands of the concert agency of Emil Gutmann, Munich-Berlin. The first is a Mahler festival to be held in Mannheim on May 10 and 11 under the patronage of the Grand Duke of Baden. The musical leader is Hofkapellmeister Arthur Bodanzky, of Mannheim, a friend and admirer of Mahler, and six choruses and three orchestras will take part, in all fifteen hundred performers. The works to be presented are the eighth and fourth symphonies and "Das Lied von der Erde." Only soloists of the first rank will be engaged, among them Madame Charles Cahier of Vienna. The second festival is in honor of Brahms and will take place in Wiesbaden in June, under the patronage of the Duke of Sachsen-Meiningen, immediately succeeding the festivities of the "Kaiser Week." The well known Brahms specialist, Fritz Steinbach of Cologne, will direct. At the first Brahms festival in Wiesbaden in 1909 every concert was absolutely sold out, and the inquiries after places this year already promise to bring about a similar result.

The question of the conductorship in the Royal Opera will now soon be definitely settled. The delay has been caused by the inability of Bruno Walter to get his dismissal from Vienna, but in all probability this matter will now shortly be decided. Intendant von Spiedel is away just now seeking a new singer to take the place of Frau Zimmerman, who has gone to the new Kurfürsten Opera in Berlin, so that I could get no authoritative information on the exact present state of the matter at present, but it will probably be definitely settled during the next ten days.

On February 5 Hermann Klum will give an evening devoted to the compositions of the late Prof. Ludwig Thuille, whose opera "Lobetanz" is being heard at the Metropolitan (New York) this season. The program comprises a trio in E flat major for piano, violin and viola, composed in 1885, still in manuscript and to be played for the first time at this concert, further piano compositions and songs.

On the day before Fannie Bloomfield Zeisler's recent recital here she was tendered a reception at the home of Marcella Craft, where a large number of the American colony had a chance to make the acquaintance of the talented pianist.

Maude Fay, the American soprano at the Royal Opera, is as usual in great demand this winter for singing outside of the Opera. In Brussels she recently met with much success in a program which included an aria of Donna Anna, the five Wagner songs and Elisabeth's greeting to the hall from "Tannhäuser." As a guest in the home of Princess Rupprecht of Bavaria she sang an aria from Massenet's "Cid," old English songs, and songs by Richard Strauss. Strauss himself was so pleased with her artistic singing that he promised to provide her with the orchestral accompaniment for his song "Cecilie," and gave her permission to sing it in public with orchestra, something which has heretofore only been done by Madame Strauss.

H. O. OSGOOD.

Cecile Ayres' New York Debut, March 1.

Cecile Ayres, the young pianist, recently arrived in this country from Europe, is to make her New York debut with the New York Symphony Orchestra, at the Century Theater, Friday afternoon, March 1. On this day Miss Ayres is to play the Grieg concerto. Before her metropolitan appearance Miss Ayres is to play the same composition with the same orchestra in Philadelphia, Saturday afternoon, February 24.

Edith Watkins-Griswold's "At Home."

Edith Watkins-Griswold, the soprano, will give an "at home" with music at her residence, 41 East Fifty-second street, New York City, February 18, from four to seven o'clock. Mrs. Griswold recently appeared with fine success at several club concerts up in New York State.

GREATER NEW YORK

Frank Howard Warner's lecture-recital on "The Nibelungen Ring" was continued at Rumford Hall, 50 East Forty-first street, February 6, with "Die Walküre," Viola Waterhouse giving the vocal illustrations. At the outset Mrs. Warner read the story in outline, in a very agreeable voice, following which Mr. Warner played the "storm scene" and other of the principal motifs with splendid technical facility. He talked about the stage-action, the character of the music, etc., and it was noticeable that a goodly number of those present had full piano scores with them. Mr. Warner has a good speaking voice, is fluent, knows what he wants to say and says it frequently with humorous turns and quips. February 9 "Siegfried" followed, considered by most connoisseurs as the most melodious of all the "Ring." What is said in the foregoing applied equally to "Siegfried," with the addition that there was a larger audience and the music was frankly more enjoyable. Tuesday next, February 20, at 3:30 o'clock, will see the finish of the series, in the "Götterdämmerung." The music lay somewhat high for the singer, but people liked her. Needless to say Mr. Warner played the orchestral portions and accompaniments to the singer with fine style and finished technic.

Marie Cross Newhaus gave a brilliant orchestral concert at the Waldorf-Astoria Hotel, February 8, attended by many well known society people. The affair was in every way a great success. Owing to the delay of the steamer Madame Norelli did not appear, Madame Bouton taking her place. The debut of Orrin W. Bastedo was the event of greatest interest, and Madame Newhaus presented this talented singer in several numbers. He has an unusually mellow and sympathetic voice, well placed, under good control. Appearing for the first time with orchestra, he made a most favorable impression and was recalled after every number. He sang in French, Italian, German and English, and special comment followed on his French diction; the two songs "Le Memoir" and "L'heure Exquise" were sung with much charm. Mr. Bastedo undoubtedly will have a career if he continues along present lines of development. Added to his fine baritone voice he has splendid stage presence and sings with ease, reflecting great credit on Madame Newhaus. Madame Bouton's singing received much applause, especially "Mia Picciarella," which had to be repeated, as was "Sun Dial" by Mrs. Küster. Harry Weisbach brings lovely tone from out his violin, and Arthur Depew conducted the orchestra. Madame Newhaus is always unusual in her concerts and the little sketches she gave before each number helped to make the program more attractive. The stage was set with great quantities of flowers and palms, presenting a delightful picture. At the conclusion of the program Madame Newhaus and Mr. Bastedo received their guests informally.

Ethel Walsh (pupil of Madame Dambmann) is one of the most talented and accomplished of the younger singers of New York. January 31 she was chief soloist in the large Carnegie Hall, singing the "Jewel Song" from "Faust" and other things in such beautiful, even and well trained voice that the lightest pianissimo carried into the furthest recesses of the immense hall. Following numerous recalls she sang Tosti's "Goodbye," removing her gloves and playing her own accompaniment in charming fashion. After the affair Peter Cooper Post, No. 313, sent Miss Walsh the following formal letter of thanks:

February 1, 1912.
DEAR MISS WALSH—At encampment held on date hereof, the adjutant was, by unanimous vote of the post, instructed to communicate with you and express our sincere thanks for the most excellent vocal selections sung by you at our recent entertainment and installation. I have listened to your well-controlled voice, and felt that its perfect modulation left nothing to be desired; but your singing to your own accompaniment proved that even perfection may grow richer and deeper.
Very truly yours,
Thos. Conv. Adjutant.

Christiaan Kriens must have been gratified with his success when the Metropolitan Opera Orchestra played his suite, "In Holland" (first time in America), at the last Sunday night concert. It was warmly received by the public and any of the daily papers of Monday tell of its success. It has been played by the Berlin Philharmonic Orchestra, Royal Hague Orchestra, by Touche in Paris, the Amsterdam Orchestra, the Haarlem (Holland) Orchestra (Mr. Kriens' father is conductor), and the casinos at Biarritz, Parame, Boulogne-sur-Mer, etc. It is to be had for large and small orchestra, for violin and piano and as piano solo. The third movement, "Evening Sounds," is dedicated as violin solo to Albert Spalding, who plays it with so much success. Mr. Kriens is also busy as solo and quartet violinist, the following including

his principal February engagements booked to date: February 4, guest of honor, Pleiades Club; February 5, concert of his own music, Doré Lyon concert; February 9, concert, Tarrytown, N. Y.; February 10, recital, Hardman piano, his "Valse Boheme" being one of the rolls in the Hardman piano-player; February 15, Young Women's Association, New York; February 18, Kriens quartet, Brooklyn University Club; February 28, private concert, Baltimore, Md.

"Captain Joe" was the name of the comedy in four acts, by Alice Gerstenberg, given by students of the American Academy of Dramatic Arts, at the New Empire Theater, February 8, the twenty-eighth year of this institution. Very good were Elizabeth Eyre as Captain Joe, acting and speaking her part well; Dorothy Ellis as Sue Carpenter, who was graceful and effective in all she did; Marguerite Batterson, well played and dressed; and the young men of the cast sustained their parts with interest. These complete the roster of actors: Gordon Gunniss, F. Seril Peck, Maurice Sylvert, Frank W. Boeckel, Guthrie McClintic, Dorothy Gwynne, Mary Petcolas, Frances Ferne, Harriette Rosignol, Helena Francis, Ellen Kraeer, Maude Eddy, Marion Earnshaw, Hallie Randolph, Jeannette Davis, Anna Genevieve Melin.

Emma Thursby's fifth musical reception had as guests of honor Yvonne de Treville, soprano, and Albert Spalding, violinist. Edith Mac Connor, a ten year old harpist, won all hearts by her playing and personal charm. Signor Sorrentino, tenor, sang with exquisite taste. Clara Cramer Strunk, pupil of Miss Thursby, sang two songs by Louis Hintze, the composer at the piano. Kathryn Hilke very graciously sang three songs by Mrs. Worrell, accompanied by the composer. The Bohemian Quartet and the Sevcik Trio played, Mr. Vigneti and Mr. Trnka, solo violinists. Mrs. Robert Ingersoll presided at the tea table. At the sixth reception the guest of honor was Madame Sapio (Clementine de Vere), who was good enough to sing these songs, to the great delight of all who heard her:

When the Birds Go North.....Warren
Psyche.....Paladine
Magic of Spring.....Sapio
A Summer Song.....Sapio

Mr. Sapio was at the piano, and the artist-pair gave keen delight by their music. Mr. Hintze played, and two of Miss Thursby's pupils sang, viz., Grace Kerns, soprano, and Ida Greason, contralto. Mrs. Frederick Tibbitts, of Boston, poured tea. Among those present at either or both affairs were: Yvonne de Treville, Albert Spalding, Prof. Frederick Vaska, Signor Umberto Sorrentino, Mrs. Vigneti, Mrs. Clark Fisher, Mrs. John Garner, Mildred Woodruff, Susan Dannat Griffith, Mr. and Mrs. Robert Ingersoll, Mr. and Mrs. Jules Turcas, Mr. and Mrs. Arthur Mac Arthur, Mr. and Mrs. Lamar Washington, Dr. J. B. Cromley, Mrs. Thomas G. Wall, Dr. Arnold Genthe, Mr. and Mrs. Frederick Tibbitts, Miss Simes-Nowell, Florence Van Wyck, Mrs. Colbron, Mrs. Clinton Pickney Farrell, Mr. and Mrs. James B. Wilbur, Miss Hurd, Miss Tweedie, Mr. and Mrs. Schuyler Quackenbush, Miss Irwin Martin, Mrs. Henry L. Stoddard, Miss Cadby, Edna Frandin, Mrs. Alexander Chenoweth, Mr. and Mrs. Romaldo Sapio, Mrs. E. Francis Hyde, Mrs. Frederick Pierson, Dr. Devol, Mr. and Mrs. Oliver Wells, Madame Garrigue, Mrs. P. H. Dugro, Mrs. E. Seymour Gunther, Miss Gunther, Mrs. William Pegram Gilmour, Robert Mansell Gilmour, Dr. Chamberlain, Mrs. Worthington, Mr. and Mrs. Charles M. Whitney, Bertha Vance, Estelle Doremus, Mrs. Willis Batcheller, Mr. and Mrs. Lucius Warner, Walter Bogert, Mrs. Colbron, Mr. and Mrs. Clarence Day, Aida Bates Rorison, Mrs. Paul Gesli, Madame Ermanigilda-Paladini, Alta Rush, Chilian Roselle, J. Parker Sloane, Mrs. George L. Walker, Mrs. F. K. Hain, Dr. Chamberlain, Madame Louise Thiers, Mr. and Mrs. Arthur Maes, Mrs. Edward C. Bodman, Mrs. Charles F. Nugent, Captain von Lilienthal, Marian Bull, Mrs. E. S. Barton.

The Philomela Choral Club, of Richmond Hill, L. I., Henrietta Speke-Seeley, conductor, has prepared an attractive program for its midwinter concert, February 16, in Temple Forum. Beside the choral work, Florence H. Pratt will play a Liszt rhapsodie, and Alice Campbell, soprano, pupil of Mrs. Speke-Seeley, will sing an aria from "Samson and Dalila." Violin and organ obligato will be played by Mrs. Henry Robinson and Miss Shaunessy. Some of Mrs. Speke-Seeley's activities during the week included: January 30, Fortnightly Club, "In a Gondola," musical setting by Worth; January 31, afternoon, Shakespeare songs for the Westchester Women's Club; January 31, evening, Burns' song lecture, for Hudson Park

Library; February 1, Alice Campbell (her pupil), aria and songs at Miss Pratt's musicale, Ovide Musin Violin School; February 2, Saint Cecilia Choral Club, opening exercises of the Convention of Federation of Women's Clubs. Besides these public engagements, Mrs. Speke-Seeley has a large class of private vocal pupils.

Laura Sedgwick Collins was represented on the last Manuscript Society concert by three manuscript songs, with piano, one of them having also organ accompaniment. They were "Spirit of Mercy," "Lehn Deine Wang," and "The Moon is Rising O'er the Sea," sung by Abner Cassidy, baritone. They are fluent, natural songs, of melodic and harmonic variety, and were warmly received, Mr. Cassidy singing with good expression. John Prindle Scott had three songs for tenor, expressively sung by Marlowe Jones, and a nocturne (the text by himself, for baritone; violin, cello and piano, he playing the accompaniments. This, too, pleased a well informed public, Porter F. Atlee, baritone, singing with fervor.

Elizabeth Kelso Patterson issued invitations to several scores of people forming the musico-social world to a musicale and reception to meet Ella Wheeler Wilcox, February 12, evening, at the Patterson home, 357 West 104th street. It is safe to say that nearly every one invited came, for the attraction of the Patterson musicales and the prominence of guests of honor are combined drawing cards. Two of Miss Patterson's vocal pupils sang, receiving spontaneous recognition of their talents; a pupil of Ovide Musin (living at the Patterson home) played violin solos, and a student at the American Institute of Applied Music, Kate S. Chittenden, dean, played enjoyable piano solos. The handsome parlors easily accommodate a hundred people, and the excellent music and social life, with the presence of the famous literary light, Mrs. Wilcox, gave the affair special éclat. Miss Patterson and her sister are fortunate in the references they give on a tasteful circular, these including Rev. J. Ross Stevenson, D.D., of Baltimore; Rev. A. Keigwin, D.D., West End Presbyterian Church; Rev. John B. Kelso, Ph.D., Grove City College, Pa., and John Frederick, Los Angeles. The Misses Patterson maintain the home for young ladies studying music, art, or taking other courses in either private or public schools of the metropolis.

Emilia Quintero, a Spanish pianist, made her debut February 8 in the Waldorf Apartments. In true accord with the Spanish "manana" custom, she began her program three quarters of an hour late, playing pieces by Handel, Von Weber, Beethoven, Chopin and Liszt. Her pianissimo is excellent, but her touch lacks in strength. The sisters Amanda and Esther Rohde, the former a dramatic soprano, the latter having a high lyric voice, assisted. Amanda Rohde sang Massenet's aria, "Il est doux," with much spirit and fine tone quality. Esther Rohde sang the waltz song from "Romeo and Juliette," both singers accompanied by their vocal maestro, Lesley Martin, who may well be proud of his pupils. Patrons and patronesses of the concert: His Excellency, Don Juan Riaño, Minister from Spain, in Washington, D. C.; the Honorable Don Pompeyo Diaz Cossio, Consul-General of Spain, in New York; Señor Don Enrique de Luque, Vice-Consul of Spain, in New York; His Highness, Prince Ludovico Pignatelli de Aragon; His Excellency, Count of Casa-Eguia; Mr. and Mrs. A. M. Huntington, Baroness de Bazus, the Honorable Don Manuel González, Z., Consul-General of Costa Rica, in New York, president of the Hispanic Literary Club, "Círculo Literario Hispano"; Madame von Klenner, president of the "Woman's Press Club"; Mrs. Augustus Milton-Anderson, president of "The Dixie Club"; Dr. and Mrs. Sarlabous, Señor Don Florencio Constantina, of the Metropolitan Opera; Señor Don Jose P. de Seguro, of the Metropolitan Opera; Porto Rican Alliance of New York, "Alianza Puertorriqueña de Nueva York."

The Philharmonic Choral Club, Emma W. Hodkinson, conductor, gave an enjoyable concert February 8 at a private hall much too small to seat the throng who attended. The club has about twenty members with good voices, and they sang works by Chaminade, Bartlett, Gaul, Elgar and Mabel W. Daniels. Earle Tuckerman was bass soloist, singing songs by Riker, Homer, W. Franko-Harling, and earning spirited applause. Violin, cello and piano filled out the program.

At the Wirtz Piano School a score of pianists showed the superior instruction received in a recital on February 16 at headquarters, 246 West 121st street. Mae Symes played Raff's "Polka de la Reine" and Dolly Patterson two of the Hungarian dances by Brahms; these were the most advanced players. The recital afforded an illustration of piano playing as taught at the Wirtz Piano School. Regular monthly recitals are given on the first Saturday of every month at 11 o'clock. Johanna Marie Wirtz, only daughter of Mr. Wirtz, was married February 10 to Charles Arthur Clark, at Grace Emanuel Church, East

116th street, of which Mr. Wirtz is organist and choir-master.

The first "Home Dinner" given at the Musicians' Club, 62 West Forty-fifth street, February 5, found some 215 people on hand, and was pronounced on all sides a huge success, the house committee deserving warm congratulations. Six courses, with wine, were served, and there was one special happy novelty, in that no one was allowed to make speeches. No music of any sort was permitted, so giving these professional music makers a temporary respite from their calling. The dinner began at seven o'clock, and lasted until half after ten, although there were those who remained until next morning.

Seven hundred people attended the organ recital given at St. Paul's Chapel, Columbia University, by F. W. Riesberg, A. A. G. O., his wife furnishing vocal numbers, consisting of the "Ave Maria" (violin obligato by Mr. Kilenyi) and Liszt's "Die Lorelei."

An average audience at these recitals is one hundred people, so this large attendance proves that interest was taken. Felix Lamond, of Trinity Chapel, gave the February 13 recital, and Walter Henry Hall will play February 20, at 4 o'clock. The recitals are free to the public.

Max Jacobs' last Quartet concert is to take place Tuesday evening, February 20, Hotel Astor, when the following program of Slavic music will be given: Quartet, opus 51, Dvorák; suite in old style, violin and piano, Ira Jacobs, pianist, Zimbalist; quartet, "Novelettes," Glazounow. Mr. Jacobs' principal January dates were: January 2, private musicale, Mrs. Harriman Wright; January 7, January 14, Republic Theater; January 17, private musicale, Mrs. Albert Clayburgh; January 20, Jacobs' Quartet concert, Hotel Astor; January 30, Mizpah Chapel. Some of his February dates are: February 4, Casino Theater, concert for Hebrew Sanitarium; February 11, French Salon, at Delmonico's; February 15, private musicale at Mrs. Baruch's; February 18, Republic Theater; February 20, Jacobs' Quartet concert, Hotel Astor; February 29, concert in aid of Washington Heights Hospital.

Annabelle MacIntyre Dickey, contralto, is in the metropolis, and available for church and concert. February 11, she sang as substitute at Lafayette Presbyterian Church, Brooklyn. A specialty is a program of Scotch songs and readings.

Frieda Peycke, composer and singer, of California, has completed the Santa Fe Railroad Concert Company tour, this road sending companies from coast to coast, appearing before their employees. She gives "Pianologues," consisting entirely of her own compositions, and did this at the Colburn residence, Riverside Drive, February 11.

A meeting of the National Society for the Promotion of Grand Opera in English was held in the foyer of the Century Theater, February 11. Anna E. Ziegler is secretary, and others interested are Reginald DeKoven, president, Walter Damrosch, etc.

The American Guild of Organists announce a public service for to-morrow (Thursday), at 7:45 p. m., at the Cathedral of St. John the Divine, 111th street and Amsterdam avenue. H. Brooks Day, chairman, urges members to turn out in full force in the following original manner:

The main object of this service is not necessarily well rendered music and anthems—all deference to the Cathedral Choir and the choir-master and organists notwithstanding. There is possibly a more important mission which we as organists are bound to perform, namely, to give the public at large an outward and visible sign that the American Guild of Organists is a living thing. Some of us have attended services, too many of them, where the visible evidence of the guild has consisted of an awkward squad of from six to a dozen men and women.

The committee have arranged the loan of academic gowns for those who do not possess them, so no one need stay away from the feast for the lack of a wedding garment. Please do not let a slight engagement prevent, but reply by enclosed postal that you will come, and be sure and come.

Let us have a goodly number in the procession.

H. BROOKS DAY,
47 Pierrepont street, Brooklyn, N. Y.

Mary Helen Howe, now head of the vocal department of Brenau Conservatory, Gainesville, Ga., sends friends a program of a recital given with E. B. Michaelis, violin instructor in the school. She has been very busy and successful in her work.

Tomajiro Asai, the Japanese tenor, is in Charleston, S. C., singing Cadman's "Japanese Song Cycle."

Edmund Dippel, basso at the Central Baptist Church, has gone to the Church of the Holy Communion, where he sings solos. Scott Wheeler is organist and choir-master.

Concerning Bloomfield Zeisler.

Following are some press notices concerning Fannie Bloomfield Zeisler, now in Europe:

The celebrated pianist, Fannie Bloomfield Zeisler, who is well remembered from her former concerts in this city, gave on January 17 a recital wherein she again proved herself a piano virtuoso and musician of the very first rank. Her chief qualities, a big sweep, demonic passion and imagination, again found splendid expression, principally in the most important number on the program, Chopin's sonata, op. 35, while in smaller compositions, as in Cyril Scott's "Danse Nègre," Poldini's "Poupée Valsante" and others, she proved herself a master of miniature. The initial numbers by Beethoven, "Menuette," "Ruins of Athens," "March," etc., she played with a crystal clearness which revealed her sovereignty of the piano, while Brahms' rhapsody, op. 119, No. 4, and Schumann's "Papillons" exhibited the complete individuality of the pianist. These Mrs. Zeisler plays with greater breadth and emphasis of melody than other virtuosos, thereby manifesting the originality of her conception. She carries tone pictures of plastic clarity which linger in the memory for a long time. It is given to her in a wonderful degree to prepare and build up climaxes. Her final number was Schubert-Liszt's "Erkling" which was played with an expression of feeling quite elemental and received an interpretation which was perfection itself. We wish that we might soon again hear that brilliant and intellectually scintillating artist to whom we are indebted for so enjoyable an evening.—Dresden Local Anzeiger, January 24, 1912.

Those music lovers who remained away missed the great treat of listening to one in whom native worth and unceasing application have combined to develop an art of mature nobility. The perfection of her technique is the basis on which she built up the spirituality of her interpretation and the subtlety of her insight into the individuality of the composer and the peculiar nature of the composition. She is capable of the tenderest emotions. But her playing does not lack energetic masculinity in the best sense of the word, and in spite of a pronounced sensitiveness for the fineness of nuance, she never seeks effects for their own sake. On the contrary, a clear penetration of the composition according to the intention of its creator is one of the chief characteristics of her art. Opinions may be divided on her effort to produce orchestral effects on the piano. However, in the Turkish march from Beethoven's "Ruins of Athens" the impression was remarkable. In the classically clear rendition of the minuet in E flat by Beethoven, and the characteristic interpretation of the "Dance of the Dervishes" from the "Ruins," the sterling, genuinely musical personality of the pianist was revealed to the fullest extent. The strong impression made by these numbers was even increased in Schumann's "Papillons" which were enlivened by feeling and grace, and through the playing of Chopin's sonata which was characterized by largeness of conception.—Dresdener Nachrichten, January 12, 1912.

Fannie Bloomfield Zeisler belongs to the first rank of piano interpreters. If one would look for special characteristics of her playing one might recognize uncommon precision and clarity as its prominent trait. She is not a sentimental nature. In the "Papillons" a wee bit of Schumann's dreaminess was therefore wanting, but, on the other hand, the crystal clearness and musicianship manifested in their rendition were unexcelled. These qualities had previously been revealed in several small pieces by Beethoven, among them the Turkish march from the "Ruins of Athens," which was played wonderfully. They were also revealed in that most charming pianistic miniature, Poldini's "Poupée Valsante" with which she enchanted the audience. The highly cultivated touch of the artist triumphed here in nuances of consummate fineness, as also in Liszt's "Liebestraum" in which we revelled in the beauty of her cantilene. The piece de resistance of the program was Chopin's B flat minor sonata, which impressed us by the big sweep and the masculinity of her conception. The celebrated funeral march she permitted to impress by its own grandeur, disdaining to create sentimental effects by diminishing the tempo. All in all, both in her technical equipment and in her conception, she is a pianist of the big style.—Dresdener Journal, January 18, 1912.

Fannie Bloomfield Zeisler is a great artist, though we may not always agree with her conception. Her wealth of nuances of touch, her power of dynamic shading from the most delicate pianissimo to the most powerful fortissimo, all these qualities were everywhere manifest. The individuality of her playing, the frequent underscoring of noteworthy passages, the lingering on hidden eminences, frequent change of tempo, and an original method of phrasing, all this makes her chiefly a Chopin interpreter. This master was unfortunately represented on the program only by his B flat minor sonata, whose rendition was perfect. She succeeded equally well with many other numbers on the program, as, for instance, with the E flat rhapsody by Brahms whose performance was characterized by grandeur, also with those pieces of gossamer delicacy, the "Danse Nègre" by Cyril Scott, and the "Poupée Valsante" by Poldini, but especially with the "Liebestraum" by Liszt and several Liszt-Schubert transcriptions. On the other hand, Schumann and Beethoven did not always suit her individuality. The artist was rewarded by enthusiastic applause.—Dresdener Neueste Nachrichten, January 20, 1912.

Fannie Bloomfield Zeisler, the Chicago pianist, gave a program of Beethoven, Chopin, Schumann and Brahms music at Queen's Hall yesterday afternoon with great spirit, imagination and power. The large hall was well filled with discriminating music lovers, who were stirred to extraordinary enthusiasm.

Critics this morning pay the artist high tribute, the Times particularly noting that "new beauties were given to old music by this talented and wonderfully disciplined American performer."—Special Cable to the Chicago Daily News.

The Common Council of Vienna has purchased a curious wax portrait bust of Haydn, once owned by himself. It was executed at the period of his great successes in England, between 1790 and 1795, and was kept under a glass bell in the composer's chambers. Fragments of Haydn's clothing and locks of his own hair were employed by the modeler, and the portrait is cleverly colored. It is a uniquely faithful rendering of the composer's features and dress, and richly deserves its new post of honor in the Vienna Municipal Museum.

Frederic Martin's Success.

Frederic Martin sang "The Messiah" without the score in a dozen cities recently, and newspaper comments are most flattering; one finds the words "a favorite," "splendid interpretations," "graceful delivery," "authoritative," "splendid artistry," etc., etc. When a man is gifted with fine voice, brains, presence and temperament, the unusual combination spells success, so these phrases are nothing new to Mr. Martin. A few notices follow:

Mr. Martin took the many fine passages which fell to his lot in a manner which revealed a rich bass voice, rare musical expression and a pleasingly easy and graceful delivery.—The Rochester (N. Y.) Herald, January 10, 1912.

Frederic Martin, a basso well known here, and whose fine voice and authoritative execution never fail to please, gave a splendid rendering of the difficult solos allotted to him, especially "Why Do the Nations," in which his resonant tones, excellent phrasing and commanding style were notably effective.—The Evening Bulletin, Philadelphia, December 27, 1911.

Frederic Martin revealed a large and dependable voice. It was used with authority and gave dignity, and threaded the difficulties with unwavering candor. "The People That Walked in Darkness" was given in a fashion that showed the singer's familiarity with the Handel score and impressed with his power as a master of oratorio. The Daily News, Chicago, December 30, 1911.

Of the soloists, Frederic Martin, who sang the bass part, repeated the triumph which he scored in the same work last season, and again delighted the audience by his splendid artistry and noble voice. Any one who can sing "Why Do the Nations" as Mr. Martin does, and can so easily overcome the tremendous technical difficulties with which this aria abounds, is deserving of unqualified praise.—The Sentinel, Milwaukee, Wis., December 29, 1911.

A. Foxton Ferguson's Bookings.

With the appended list of dates to prove the great demand for A. Foxton Ferguson's services as folk lore and folk song recitalist, there also comes the significant reflection on the care with which these bookings have been outlined and made by Mrs. Paul Tutorius, his manager, in order to compress so many into the short space of time allotted by Mr. Ferguson for his stay in this country:

Saturday, February 10, evening, East Orange, N. J.
Sunday, February 11, afternoon, New York City.
Tuesday, February 13, evening, Dobbs Ferry, N. Y.
Wednesday, February 14, afternoon, Brooklyn, N. Y.
Thursday, February 15, evening, Jamaica, L. I.
Sunday, February 18, afternoon, Hastings, N. Y.
Monday, February 19, evening, Pennsburg, Pa.
Wednesday, February 21, morning, Lawrenceville, N. J.
Wednesday, February 21, afternoon, Brooklyn, N. Y.
Wednesday, February 21, evening, Hempstead, L. I.
Friday, February 23, evening, Greenwich, Conn.
Sunday, February 25, evening, Greenwich, Conn.
Wednesday, February 28, afternoon, Brooklyn, N. Y.
Thursday, February 29, afternoon, Newton Centre, Mass.
Thursday, February 29, evening, Norton, Mass.
Saturday, March 2, evening, Natick, Mass.
Wednesday, March 6, afternoon, Brooklyn, N. Y.
Wednesday, March 6, evening, Greenwich, Conn.
Wednesday, March 13, afternoon, Brooklyn, N. Y.
Friday, March 15, evening, Washington, D. C.
Wednesday, March 20, afternoon, Brooklyn, N. Y.
Friday, March 22, evening, Boston, Mass.

The few intervening dates still open are in the rapid process of adjustment for engagements as solidly booked as the foregoing.

Bissell Conservatory of Music.

A matinee recital will be given in the Bissell Conservatory of Music, Pittsburgh, Pa., Marie H. Sprague, directress, Saturday afternoon, February 17. The composers represented on the program are Tschaiakowsky, Liszt, Chopin, Millard, Spross and Chaminade. The vocalists will be Lillian Magill, Ada T. Bechter, Luella Gray, Marcella Kretzler, Goldine Braun and Marguerite Siedell. The pianists will be Katherine Grundmann, Frances Martin, Nellie Hickman and Mary Gamble. The accompanist will be Mark Porritt of the conservatory.

Klibansky Sings for Prince of Aragon.

Among the musical receptions given last week in the fashionable world, was one at the home of Mrs. G. W. Hill in honor of the Prince of Aragon. Among the artists who delighted the company was the Russian baritone, Sergei Klibansky, who sang songs in French, by Debussy; in German, by Brahms, and in English, by Coombs and Woodman.

Kubelik Extends Tour.

Owing to the great success of Kubelik's American engagement, F. C. Whitney has decided to extend the time of his tour, and Kubelik will remain in this country until the end of April.

Those engagements which were canceled on account of the violinist's accident to his finger will be filled before his departure.

VIENNA

Music students arriving in Vienna may call upon The Musical Courier correspondent for all necessary information.

BUCHFELDGASSE 6.
VIENNA VIII, January 29, 1912

Under the baton of Director Oskar Nedbal, the Tonkünstler Orchestra in its last concert played the Haydn G major symphony with great delicacy and charm; this was followed by the Brahms B major piano concerto, performed by Dr. Paul Weingarten with brilliant technic, well thought out effects which sometimes lacked delicacy, and marked ease in delivery. He was ably accompanied by the orchestra. The last number was Richard Strauss' "Don Quixote," which certainly stood out in sharp contrast to the fresh, naive Haydn symphony.

Emily Dyason, pianist, recently gave a concert in Bösendorfer Saal, in which she was assisted by Daisy Kennedy, violinist. Both artists come from Australia, and possess great musical talent and temperament. The program was made up of selections from Handel, J. S. Bach, Beethoven, Schumann, Chopin and Liszt for the piano, and Gluck, Mozart, Tor Aulin and Wieniawski for the violin, with the Grieg F major sonata for both instruments. Many flowers and much hearty applause were given the deserving artists.

Haydn's oratorio, "The Seasons," was given in the Grosser Musikverein Saal by the mixed chorus of the Gesellschaft der Musikfreunde (consisting of nearly two hundred voices, the Konzert-Verein Orchestra and the soloists Clara Senius-Erler, soprano; Felix Senius, tenor; J. von Raatz-Brockmann, bass. Prof. Dr. Eusebius Mandyczewski played the piano accompaniments for the recitative parts and Franz Schalk conducted the large body of musicians with the fineness, delicacy and poetry demanded by this beautiful work. Often the effect was that of one big instrument, with a master at the keyboard!

Severin Eisenberger, pianist, read the Liszt B minor sonata with finished, musicianly art in his concert at Bösendorfer Saal. Two Beethoven numbers, some Alkan etudes and a Chopin number completed his program. He produces a full, round tone, that can be given the most delicate shading, and with his forceful, poetical interpretations he sways the audience as he wishes.

Felix Weingartner directed the Philharmonic concert, and his symphonic poem, "Das Gefilde der Seligen" (depicting Arnold Böcklin's painting), was performed here for the first time, although it was composed fifteen years ago. It pictures cleverly the finer and the baser joys and moods and the orchestration is particularly clever. The orchestra, as well as the composer and director, came in for a liberal share of applause. Schubert's "Unfinished" symphony and Brahms' No. 1 were given with exquisite grace and spirit. Weingartner, after his American appearances, will return to Vienna in time to lead the Philharmonic concert on March 10.

The Klavier-Meisterschule, of the Royal Conservatory, presented the Mozart, Schumann and Rachmaninow concertos and the Saint-Saëns fantasia "Afrika" in a concert in the Grosser Musikverein Saal. Rebecca Davidson played the Schumann concerto with refined, poetic grace and a facile technic. She received much hearty applause and many congratulations. Hilda Stern, Jakob Rischinsky and Antonie Geiger were the other artists, and displayed ease of execution and the fluency for which this school and its master, Leopold Godowsky, are noted. Egon Lustgarten and Wilhelm Löwith were the student directors of the Students' Orchestra, Hofkapellmeister Franz Schalk conducting half of the program.

Before the performance of the "Götterdämmerung" in the Hofoper, Oberregisseur Whymetal appeared before the curtain and announced that Schmedes, who was to sing the part of Siegfried, had suddenly become hoarse, and as it was too late to find a substitute he would only act the part. Consternation reigned, and some hisses were heard, but Schmedes came on and tried valiantly to sing but could not utter a sound. After a moment of silence applause came, and sympathy was shown. Schrödter takes his place in the "Rheingold" and Eckert in the "Walküre." Schmedes received leave of absence to recuperate.

Frida Hempel has renewed her contract with the Berlin Hofoper with a longer time of absence than formerly, so that she can sing as "guest" in the New York Metropolitan Opera. It was rumored that there was a possibility

of her coming to Vienna as a regular member of the Hofoper, but this announcement shows that Berlin does not intend to see a favorite leave.

Hermann Winkelmann died last week at his home in Mauer, near Vienna, aged sixty-two years. He was born in Brunswick, Germany. The son of a piano manufacturer, he was destined for that trade, went to Paris to study it, took up instead the study of singing on the advice of friends, studied in Paris and later in Hanover, and appeared for the first time on the stage on November 1, 1875, at Sondershausen. He went from one theater to another, ever upward, and finally came to the attention of Richard Wagner, who invited him to Bayreuth. There, in 1882, he created the role of Parsifal, and was, of course, a made man from then on. Coming to Vienna in 1883, he sang here at the Royal Opera for over twenty-five years, in fact, until long after his voice had begun to disappear. His principal parts were the tenor heroes in the Wagner operas, although he by no means confined himself exclusively to these. His last appearance was four years ago, when he sang the "Tannhäuser" to help out, as a younger singer was suddenly taken ill. The last few years, he has been associated with Madame Materna in the Wagner school of the Royal Academy of Music here. With Winkelmann another of the few remaining prominent figures of the early Bayreuth days has disappeared. He has a son who inherited the father's occupation, but unfortunately not his voice, and is now engaged at Prague.

Eugen d'Albert is the latest prominent musician to select Vienna for his home. Next Monday evening, February 5, will see the first performance on any stage of his new opera, "Die versenkte Frau," which will be given at the Royal Opera under Bruno Walter. The book, a comedy of old Italian village life in Frascati, near Rome, is by Rudolf Lothar, author of the book of "Tiefand." D'Albert has in hand two other operas. One is a tragic opera in three acts, book also by Lothar after a play by the Spaniard, Angelo Guimera, who wrote the underlying drama of the "Tiefand" book, which we in America know as the play, "Marta of the Lowlands." The scene of this opera is laid in Brittany, and many Breton folk songs are introduced. The second will be of lighter character, though at the same time dramatic, to a book from Felix Philippi.

Joachim Jacobsen, the young pianist from Cuba, who studied for some time in New York under Rafael Joseffy, has come here to work farther with Madame Malwine Brée and Prof. Theodor Leschetizky. Madame Brée speaks very highly of Jacobsen's work, saying that he has a great talent for music and shows much individuality in his work.

Another concert unfortunately prevented your correspondent from hearing Leopold Godowsky's "Intimate Chopin evening" at the Ehrbar Hall last Thursday evening, but when Godowsky plays Chopin there is really no need of adding further to the chorus of praise which has so often been sung. The best proof of the way in which Godowsky is esteemed by the public in Vienna is the fact that, although the hall seats some 1,600 persons, there was not a ticket to be had two days before the concert.

The success of the Opera so far this season has been Massenet's "The Juggler of Notre Dame," and its popularity is principally due to the wonderful performance of the American tenor, William Miller, in the title role. His singing and his splendid acting, especially the fantastic dance before the Madonna, are praised unreservedly by the critics. The opera has been given some fifteen times since its first production on December 23 last, a most unusual record for Vienna. In his former engagement at Düsseldorf, Mr. Miller appeared more than thirty times in the part.

It is reported that Director Gregor of the Royal Opera has closed a five years' contract with the Italian conductor, Guarnieri, of Florence, who recently appeared here as guest. It is, however, officially denied that there is any intention of bringing Max Schillings here to take the place made vacant when Bruno Walter leaves for Munich. Every time there is an important vacancy in either Germany or Austria, Schillings is "mentioned" for the place. By whom?

Vienna is not content to let Munich and Bayreuth steal all the summer laurels in music. This year there is to be a great festival in June, the principal features of which will

be the Philharmonic Orchestra and Felix Weingartner. Further details will appear later in this column.

Benedict Felix will receive a pension from the Hofoper in remembrance of his twenty-nine years' service as singer in the Opera. When he celebrated his twenty-fifth anniversary as Hofoper singer, he had sung three thousand times here, one hundred and twenty-four times alone in the role of Beckmesser in "Meistersinger."

It is possible that Puccini will direct the premiere of "The Girl of the Golden West," February 10, at Budapest.

H. Grant Kingore, of Los Angeles, California, has arrived to begin the study of music.

Luigi von Kunits played several selections at a Studio Tea in the charming studios of the painters, Julius Bosse and Alfred Pirkert. The newly finished portraits of Mr. and Mrs. von Kunits were on exhibition and much admired. Among those present were: Mr. and Mrs. von Kunits, Vera Barstow, Rosaline Miller, Mrs. Michaels and daughter, Prof. Thompson, Rechnungsrat Rudolf Muchsel (composer), Hans Schliessmann (the noted silhouette artist) and wife, and THE MUSICAL COURIER correspondent.

LOLITA D. MASON.

Augusta Cottlow's Art Appreciated.

Augusta Cottlow has risen to the foremost rank among pianists through her fine innate gifts, her wide experience and her remarkable power to interest and delight her audience. She has been making a tour of the West during the winter and has achieved wonderful success everywhere, the press proclaiming her one of the greatest of pianists. As a sample of the kind of press encomiums she has been receiving the following may be taken:

Augusta Cottlow demonstrated her claim to the title, "America's first woman pianiste," when she played the MacDowell concerto for piano and orchestra with the Seattle Philharmonic Orchestra at the Metropolitan Theater last night. In all the past years of symphony concerts there has been nothing quite so fine and so satisfying to good taste in music as Miss Cottlow's performance of the concerto, the accompaniment to which was perfectly rendered by Director John M. Spargur and his players.

Miss Cottlow's insight into the works of MacDowell, her true and sympathetic understanding of the poetry and the spirit of his music have justly given her a position all her own among great American pianists. Her technical command is admirable and adequate in every respect. In the first movement of the concerto, by showing a superb pedaling, she was able to produce a sustained tone of the loveliest quality. Her enunciation of the melodic beauties of the theme in the first and third movements seemed to quite exhaust the possibilities of the finest pianistic art. Nothing could have been more charming or delightful.

Permeating her performance of the concerto there was a nobility of conception, a poise and a dignity of interpretation fully justifying all that had been said in advance of her coming here. In the development of her art, Miss Cottlow fortunately has much in store for herself and for the musical public of this country. She is young, lithe and strong, having much more mere force in tone production than could be expected from such a slight body.

When she had finished the first movement of the concerto, the audience interrupted with a big round of applause and a bouquet was sent to her across the footlights. She played MacDowell's "Water Lily" for an encore.—Seattle Daily Times, January 30, 1912.

Augusta Cottlow played the concerto No. 2 in D minor and it was a performance worthy of the highest praise, for, working with the orchestra as she was, she still maintained a distinct individuality, interpreting the messages of the composer with an intuition that seemed spiritlike. She may have studied with the best, but she never learned that siltken way of feeling for a harmony such as she showed last night. That was born in her. It is easy to predict a long and distinguished career for this charming young pianist.

Later on she gave a vivid rendering of Liszt's tarantelle, "Venice and Naples," which commanded respect and admiration for its wholesome technical ability and classical treatment.—Seattle Post-Intelligencer, January 30, 1912.

Musin and Werrenrath at Crescent Club.

On Sunday afternoon, February 11, Ovide Musin, the eminent violinist, and Reinald Werrenrath, the well known baritone, presented the following program at the Crescent Athletic Club, New York:

Old English Drinking Song.....	R. Huntington Woodman
My Soul Is Like a Garden Close.....	F. Morris Class
Irish Names.....	T. H. Turvey
The Days of Long Ago.....	Chester Searle
Mr. Werrenrath.	
Melodrama.....	Guiraud
Mazurka de Concert.....	Musin
Mr. Musin.	
The Ringers.....	Herman Lohr
I Hear You Calling Me.....	Charles Marshall
Two Kipling songs—	
Fuzzy-Wuzzy.....	Whiting
Danny Deever.....	Damrosch
Some Rival Has Stolen My True Love Away.....	Traditional Surrey air
Cesar's Lament (Julius Caesar).....	Handel
Mr. Werrenrath.	
Sonata.....	Handel
Berceuse and Prayer.....	Musin
Mr. Musin.	

Both artists were in splendid form and delivered their several numbers in a finished manner. There was a large audience of members and friends present who gave expression to their pleasure in unmistakable terms.

POST-WAGNERIAN OPERA.

[From the London Times.]

The recent production in London of "Königskinder," following three cycles of "The Ring," suggests a review of what has been done in music drama since its greatest exponent died. For a considerable time after Wagner's death it seemed as if the stream of German music drama had dried up. The efforts of the Wagnerian epigoni, like those of most servile followers of a great innovator, were merely wearisome. First it was Cyril Kistler, with his "Kunihild," who was hailed as the destined successor, then Max Schillings with his "Ingwelde" and Kienzl with "Der Evangelimann," a pale reflection of "Tristan" adapted to the story of a local preacher, were thrust upon our notice. Even Richard Strauss' "Guntram," with its machinery of redemption, must be placed in the same dreary series. No one, indeed, of all this crowd of operatic composers produced anything that will live except Engelbert Humperdinck, who in middle age surprised and delighted the world with "Hänsel und Gretel." With a command of the orchestra scarcely inferior to his master's, he combined a simplicity of spirit, which was something new in the history of the school, and made his work an original creation, and not a mere replica of something which had been done better before. He followed it with the musical play, "Königskinder," now converted into a music drama, no unworthy successor to his earlier effort. The characterization is not always clear, and the method already seems somewhat antiquated. But the composer has an unerring sense of fitness and restraint, which is his salvation. Technically, the work is an advance even on "Hänsel und Gretel," and the "visiting-card" method of using leading themes is happily discarded, except in a single case, where the King's Son shouts "Good morning" to the Goose Girl in the notes of his own motive. There is nothing, however, in music drama of this type more beautiful than the scenes between the hero and heroine, the introduction to and first scene of the third act, with its suggestions of the last act of "Parsifal," an act where the minstrel ceases for the time to remind us of the father in the composer's earlier music drama, and the superb music at the end of the second act, which is worthy of the situation.

Progress, then, or at any rate novelty, appeared to be attainable only if the Wagnerian system were jettisoned and the operatic ship was lightened of its load—a load which only its original creator could carry. This was partly done by Richard Strauss in "Feuersnot," though even here a good many bales of the old material still remained upon the deck and hampered the working of the vessel. It was not till 1905, with the advent of "Salome," that the new style of music drama reached its fully independent shape. There are many, as usual, who still wish that Strauss had continued to plough the old field, however arid, and, when they are unable to deny the novelty and forcefulness of his methods, turn to lament the subjects to which he has chosen to apply them. But it can scarcely be denied that Strauss, unlike many modern composers, has a strongly developed literary sense, and in "Salome" and "Elektra" has selected two of the most powerful subjects for musical treatment with which the best literature of his time provided him. That the subjects are such as they are is not his fault, but the fault of modern literary tendencies. In his last, and greatest work, "Der Rosenkavalier," he has shown that he can be as modern and original in comedy as in tragedy, though in this domain the German stage has not been so sterile during the last twenty years as in that of tragic opera. Strauss' latest work, at any rate, shows that he can be as various as any of his predecessors, and that his future development will be along more than one line. What that development will be we do not venture to predict, but we may safely prophesy that before long there will be dramatic imitations of Strauss every-where as depressing as the imitations of Wagner have been during the last quarter of a century. At present the progress of music drama in Germany seems to rest with Strauss alone.

In France the influence of Wagner has been more beneficial than in Germany. His earlier followers, such as Vincent D'Indy, in his "Fervaal" and "L'Etranger," were apt to allow their admiration for their exemplar to obscure to some extent the great quality which has always belonged to the best French composers, that of having something to say, knowing what it is, and saying it. On the other hand, we owe to Wagnerian influence acting on an intelligence of unusual literary and artistic range the admirable works of Alfred Bruneau. "Le Réve" created a great sensation on its first appearance, which was increased by "L'Attaque du Moulin" and "Messidor." His later works, "L'Ouragan" and "L'Enfant Roi," have not produced the same effect. Perhaps the disappearance of his earlier masterpieces from the stage had somewhat discouraged the composer; perhaps Zola's later libretti did not provide him with such excellent material as his earlier texts. An important result of the collaboration of Zola and Bruneau has been the adoption of the prose libretto, leading to such works as Charpen-

tier's "Louise." These, though not exactly in the line of progress, are yet greatly superior to the old fashioned form of French opera, which is still being produced by the composers whom it has rendered eminent.

Alongside of the Wagnerian influence the Spanish element, which has prevailed with such excellent results in French music since the days of Bizet and Chabrier and Guiraud, is still leading to interesting developments in French opera. Its last and most complete embodiment is to be found in the work of Raoul Laparra, whose "Habañera" is characterized by unusual literary power and by an originality which is made to appear all the greater by an almost primitive method of expression. The young composer's new opera, "La Jota," produced at the Opéra-Comique as recently as April 26 last, bears out the promise of his "Habañera." This really terrific story of love and bloodshed, based on the wild passion of the Aragonese dance, from which it takes its name, shows a noteworthy advance in constructive musical ability, while Laparra's originality is as evident as ever both in the book and in the music.

The most striking development of French opera, however, has been derived from a somewhat unexpected source. After two visits to Bayreuth, Claude Debussy deliberately discarded Wagner and all his works, in spite of the Wagnerian tendencies of Mallarmé, Mendès, and his other friends, who were collaborating in the Revue Wagnérienne. About the same time his mind, which had been prepared by a two years' residence in Russia, was occupied by the original and unspoiled version of Moussorgsky's "Boris Godunov," played to him by a professorial friend, and he exchanged the earlier influence for the later. We can trace Russian influences in his purely orchestral works; for instance, that of Moussorgsky in "Nuages" and that of Balakireff in "Fêtes," but it was Moussorgsky's strange and powerful chronicle opera which led directly to the creation of the most complete dramatic-musical work of our time, "Pelléas et Mélisande." In some ways no two works could be more dissimilar: one is a series of almost isolated historical tableaux, the other is a continuous psychological whole, yet the resemblances are unquestionable, partly from a thematic point of view, but mainly in the endeavor to obtain a medium of speech which should at once be natural and musical, not departing too much from the intonations of ordinary speech, but at the same time exalted to the level of musical expression. Both composers attained this in ways which differed, mainly owing to the difference between the French and the Russian method of accentuation. There can be little doubt that Debussy's vocal reforms will have a lasting effect on French dramatic music. They are suited to the genius of the language, and like other novelties may be regarded as a return to the simplicity of the French dramatic composers of the eighteenth century. As to the permanency of the composer's orchestral methods, more doubt may be reasonably felt. As they are applied to such a play as "Pelléas et Mélisande," nothing could be more admirable. The atmosphere of mystery and symbolism is conveyed by them as nothing else could convey them, and the result is perfection in that kind. We must, however, await the composer's new operas, which have been so long and so impatiently awaited, before we can decide how far his methods are adaptable to other subjects, and to opera in general, and it is impossible to agree with his most ardent followers that his style is the final word in operatic development.

The most important work which has hitherto been the result of Debussy's reforms, Paul Dukas' "Ariane et Barbe-Bleue," does not assist us in forming a judgment on this matter, since it is set to another libretto by Maeterlinck, possessing much of the quality of "Pelléas et Mélisande," though the symbolic meaning of this story of Bluebeard and his six wives is even more transparent. In the scenes in which Ariane and the nurse open the jewel chambers, and in which the former breaks the window of the dungeon where the wives are imprisoned, it would really seem as though the picturesque and atmospheric capacities of the orchestra were displayed to an extent which is not likely to be surpassed, and that further development in this direction is impossible. One therefore awaits Dukas' next work with the utmost curiosity, the greater, possibly, because in parts of "Ariane et Barbe-Bleue" he is not entirely under Debussy's influence, and may perhaps develop along an original line of his own.

In Italy the genius of Verdi assimilated the Wagnerian lesson without losing any of its own native power, and "Otello," perhaps the ideal specimen of opera as opposed to music drama, was the result. In "Falstaff" we feel the lack of that continuity which makes "Die Meistersinger" a complete work of art, but discontinuity is part of the Italian operatic temperament, and there is a freshness and a spontaneity which are not surpassed even by Wagner's comedy, by Goetz's "Der Widerspenstigen Zähmung," or by Smetana's "Prodaná Nevesta." That such a work should have almost disappeared from the stage while Nicolai's "Die lustigen Weiber von Wind-

sor" is still performed is a disgrace. Since Verdi's death there has been development in Italian opera as compared with nineteenth century opera in the Peninsula, but the mastery of "Otello" has never been approached by the long line of prolific composers, and Boito is still silent. Since Wagner, of course, the old orchestral nonsense is no longer possible, but its place has been taken by newer and more complicated mannerisms. Puccini, the best as well as the most popular of his Italian contemporaries, has a natural sense of the orchestra which enables him to write agreeably and fluently without putting too great a strain either on himself, on his players, or on his audience, and in his four best known works he has given us much attractive melody, together with many orchestral graces. But there are signs that his inventive faculty is coming to an end, and his technic is probably inadequate to cover up the deficiency. In his latest work, "La Fanciulla del West," he seems to have made up his mind that he must adopt all the modern improvements, however unsuitable they may be to his melodramatic story of sheriffs and highwaymen in California. Consequently, alongside of a tune reminiscent of Mr. Pélissier's "The Tiddley Pom," we find a bartender warbling in the whole tone scale, like a second Pelléas. For such a queer combination further progress seems to be impossible. In some ways even the crudities of "Cavalleria Rusticana" and the eclecticism of "I Pagliacci" contained greater germs of hope, though these have produced no flower.

On the whole, however, the contemporary lover of opera has much to be thankful for. He could scarcely have expected that within twenty-five years of the death of a composer who seemed to embody in himself all that was to be said in the way of music drama there would be any original outburst of dramatic music. Yet we now have two lines of operatic composition which are excellent in themselves, and, to speak broadly, owe nothing concrete to the Wagnerian method, and one of them, at any rate, seems to be capable of indefinite extension. We now await the appearance of a third, perhaps from Italy, Hungary, Bohemia, or Spain, more likely from Russia, perhaps even from the United Kingdom.

MUSIC IN DALLAS.

DALLAS, TEX., February 6, 1912.

The Wednesday Morning Choral Society has resumed rehearsals.

A class recital of unusual interest was given by the pupils of Allan Newton, on January 31.

The pupils of William Watkins gave a concert last night. He is one of the leaders in musical affairs, bringing such artists here as Paderewski, Sembrich, Nordica and others.

A charter has been secured by the Dallas Symphony Orchestra, which was recently organized. The following officers were elected: President, Mrs. W. G. Scarff; first vice-president, Mrs. E. J. Kfest; second vice-president, Bryan Barry; third vice-president, Dr. William Greenburg; secretary-treasurer, J. B. Rucker; manager, Harold Abrams; director, Carl Venth. A series of concerts will be given, beginning February 13.

A concert will be given by the choir of the Second Presbyterian Church, on Thursday, February 8. The program will include selections by Rossini, Flotow, Handel, Wagner, Mendelssohn and Dudley Buck. Mrs. Rufus Whitis, organist, will play Herbert J. Wrighton's "Night Song." The choir is under the direction of Mamie Folsom Wynne.

HERMAN COHEN.

Virgil Piano School Program.

The Friday afternoon recital at the Virgil Piano School, New York, included many fine selections, which were rendered with feeling and appreciation. The program, which was varied and pleasing, was as follows:

Moonlight Sonata	Beethoven
Dorothy Wilson.	
Oriental Dance	Bartlett
Helen Vredenburg.	
Nautilus	MacDowell
Gwendolen Rees.	
Second Mazurka	Godard
George Kemmer.	
Preludes, Nos. 7 and 20	Chopin
William Avery.	
Scotch Poem	MacDowell
Thelma Ries.	
Tone Pictures Nos. 1 and 5	Grieg
Moderate Ximena.	
Nocturne, G major	Chopin
Staccato Caprice	Vogrich
Lucille Oliver.	
Scherzo, C sharp minor	Chopin
Gwendolen Rees.	
Chant d'Amour	Liszt
Sydney Farham.	

MINNEAPOLIS

MINNEAPOLIS, Minn., February 10, 1912.

On the program for Sunday's popular concert were the overture to "Der Improvisator" (d'Albert); the second movement from the Tchaikowsky fifth symphony, beautifully played except that the lovely first melody was marred by the roughness of the French horn; MacDowell's suite for orchestra: "In a Haunted Forest," "Summer Idyl," "In October," "Forest Spirits"; the Haydn violoncello concerto in D major, played by Boris Hambourg, who gave as encore Popper's "Vito"; "Lichtertanz," from the ballet music of "Feramors" (Rubinstein).

Agnes Lewis, contralto; William MacPhail, violin, and Margaret Gilmor MacPhail, pianist, appeared in recital in Brainerd, Thursday evening.

A new cantata entitled "The Nazarene," from the pen of William Rhys-Herbert, was sung Sunday evening at the Church of the Redeemer, where Dr. Rhys-Herbert is organist and musical director. This cantata is admirable for presentation such as it was given Sunday evening. While quite within the reach of a chorus of non-professionals, it yet contains sufficiently varied material to be interesting to the experienced singer. The solo and duet parts of the cantata have more originality and contain more of appealing melody than do the choruses, though several of the choruses have much dramatic value. The duet for soprano and contralto and the contralto solos are the most pleasing, and are the most grateful to the singer. "The Nazarene" is written for soprano, contralto, tenor, three baritones and chorus. The soloists Sunday evening were: Kathleen Palmer Hart, soprano; Edith Pearce Daubach, who on very short notice sang the contralto part; Thomas McCracken, tenor; Albin E. Ogren, D. Spencer Williams, Francis Rosenthal, baritones. The composer was at the organ.

Eleanor Poehler, accompanied by May E. Kimberly and Benita Conlin, pianist, gave a recital Thursday evening, under the auspices of the Guild of the Church of St. John the Baptist.

Program music of the most emphatic kind occupied the program of the symphony concert, Friday evening. The symphony was the Berlioz "Symphony Fantastique," which has as headings for its five parts: Reveries—Passions; A Ball, In the Country; March to the Scaffold; The Witches' Sabbath, Dies Irae, Witches' Round Dance. It tells in graphic terms the story of a young musician who, having taken opium

with the purpose of ending his life, fails of his purpose, but falls into a deep sleep in which he dreams strange dreams; he experiences sensations of love and despair; sees his loved one amid the bright festivity of a ball; finds himself later in the quiet fields, and at length imagines that he has killed his beloved and is condemned to death. Then he sees himself among horrible monsters, ghosts and witches at the Witches' Sabbath. To carry out the plan of the program, two other fanciful pieces were given place, Saint-Saëns' "Danse Macabre" and "L'Apprenti Sorcier" (Dukas), with both of which Minneapolis concert goers are familiar. In Ludwig Hess, soloist of the evening, Minneapolis heard one of the most satisfactory artists the season has afforded. In fine voice, he sang gloriously four songs: Aria, "Durch die Wälder," from "Der Freischütz" (Weber), "Die Allmacht" (Schubert), "Der Rattenfaenger" (Hugo Wolf), "O quand je dors" (Liszt). Particularly impressive was the interpretation of "Die Allmacht," and his pianissimo in the Liszt song was exquisite. There was disappointment that the Schumann "Du bist wie eine Blume," which this artist sings so beautifully, was not given, but no encores were granted except a repetition of "Der Rattenfaenger."

Immediately at the close of the concert, Friday, March 8, the entire orchestra will leave on a special train for Chicago, where the first concert of the two weeks' tour will be given the following night. The tour will reach its climax in the New York concert, Monday, March 18, given at Carnegie Hall under the auspices of the Philharmonic Society.

Saturday, March 9—Chicago.
Sunday, March 10—Pending.
Monday, March 11—Logansport, Ind.
Tuesday, March 12—Louisville, Ky.
Wednesday, March 13—Cincinnati, Ohio.
Thursday, March 14—Columbus, Ohio.
Friday, March 15—Cleveland, Ohio.
Saturday, March 16—Pittsburgh, Pa.
Sunday, March 17—Washington, D. C.
Monday, March 18—New York.
Tuesday, March 19—Buffalo, N. Y.
Wednesday, March 20—Fort Wayne, Ind.
Thursday, March 21—Chicago, Ill.
Friday, March 22—Minneapolis. Last Symphony Concert; Goodson, soloist.
Saturday, March 23—
Sunday, March 24—Minneapolis. Last popular. End of home season.

Joyce Hazel Hetley, pianist, of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art, will give a recital the latter part of this month. Her principal

number will be the A minor concerto of Grieg. Wilma Anderson Gilman gave the fourth Interpretative recital, Saturday, February 10, in the school recital hall, her subject being, "Diversified Forms of Shorter Compositions. Mendelssohn, Henselt, Weber, Raff." The subject for the next week will be, "Liszt: His Works and Influence." Examinations were conducted during the past week in Analysis and Form, by Kate M. Mork; Ear Culture and Diction, Gertrude Hull; Public School Music, Mrs. Kendall, and History of Music, Blanche Kendall. The students' dance last Tuesday evening was one of the most pleasant events of the school year. Another party will be given early in March. Advanced piano pupils of Kate M. Mork will be presented in a recital, February 14. Piano pupils of Signa C. Olsen will give a program on the afternoon of February 17.

Mrs. Charles M. Holt will give readings from the poems of the late Arthur Upson for the Saint Paul Institute on Thursday afternoon, February 15. The program will be given at the St. Paul Hotel. Following are the poems: "Tides of Spring," "The Path" and "In Praise of the Rain." Harriet Hetland, of the dramatic department, will give a reading of "Polly of the Circus" in the school hall on Tuesday evening, February 13. All friends of the school are invited. Alice O'Connell, of the dramatic department, read for the Isle Royal re-union last Friday night. On Monday night she reads at the Court House at a Lincoln Memorial; on Thursday night, at St. Paul. Dramatic pupils of Mr. and Mrs. Charles M. Holt gave a pleasing performance of "The Lost Paradise" at the school hall last Thursday night. The following students were in the cast: Andrew Knowlton, Edwin Arnold; Reuben Warner, George Duthie; Ralph Standish, Earl Hunt; Bob Appleton, Burton French; Mr. Fletcher, Glenn Pierce; Joe Barrett, Clarence Lund; Schwartz, William R. Street; Old Bense, James P. McBrien; Hyatt, George Brown; Billy Hopkins, Edwin Eisler; Mrs. Knowlton, Signa Larson; Margaret Knowlton, Emilie Eggen; Polly Fletcher, Dorothy Kurtzman; Julia, Madoline Weldon; Nell, Beulah Barnes; Cinders, Mabel Anderson; Kate, Alice Jones.

MARY ALLEN.

Galston in St. Petersburg.

Gottfried Galston, the pianist, gave two piano evenings in St. Petersburg, on January 26 and 29, before a big audience, after having played in Wilna two nights before. In place of one of his five standard programs he performed on the first evening:

Busoni's transcription of Bach's chaconne.
Beethoven's sonata, op. 106.
For the first time, three numbers of Busoni:
Nach der Wendung.
All' Italia.
Turandots Frauengemach.
Two Chopin ballades:
No. 4, in F minor.
No. 1, in G minor.
Strauss' An der schoenen blauen Donau.....arr. by Schulz-Evler.
On the second evening he played:

Brahms' Paganini variations.
Beethoven's sonata, op. 101.
Ravel's Gaspard de la nuit (for the first time).
Several Debussy numbers.
Schubert's Militaermarsch.
The enthusiasm at both recitals was seemingly endless and there were many encores.

Campanari in Concert.

Giuseppe Campanari, the famous baritone, will soon be heard in concert under the direction of Marc Lagen.

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ST. PAUL

St. Paul, Minn., February 10, 1912.

Following is the program for the fourteenth popular concert played last Sunday afternoon. The soloists were William J. Fenton, tenor; Vincent Fanelli, harp, and Augustin Pfeifer, flute:

Kaisermarsch Wagner
Aria, Salve di Mora, from Faust Gounod
Mr. Fenton.
Concerto in C major for harp and flute (first movement) Mozart
Messrs. Fanelli and Pfeifer.
Italian Capriccio, op. 45 Tchaikowsky
Aria, Questa O Quella, from Rigoletto Verdi
Mr. Fenton.
Prelude to Part 3 of The Cricket on the Hearth Goldmark

Mildred Phillips, a musician who is well known in the Twin Cities for her interesting lecture-recitals on grand opera, was married Wednesday evening in Minneapolis to William Kindy of this city.

The tour manager of the St. Paul Symphony Orchestra, Gertrude O'Hanlon, has booked a tour to the Pacific Coast and back which will be the biggest ever made by the orchestra. Leaving March 25, the orchestra will give concerts in Litchfield, Minn.; Willmar, Minn.; Wahpeton, N. D. From there it will go to Winnipeg and from Winnipeg to the Coast, playing in the following places: Crookston, Minn.; Devils Lake, Minn. and Williston, N. D.; Havre, Mont.; Virden, Canada; Lethbridge, Alberta, Canada; Calgary, then back to Sweet Grass, Great Falls, Helena and Kalispell, Mont.; Spokane, Wenatchee, Everett, Seattle, Bellingham and Anacortes, Wash.; Vancouver and Victoria, B. C.; back to Tacoma, Aberdeen, Olympia and Centralia, Wash.; Portland, Salem, Albany and Eugene, Ore., playing cities along the Northern Pacific on the return to St. Paul. Edmund Stein will be manager and there will be two soloists accompanying the

Portland's Symphony Orchestra.

[Portland (Ore.) Morning Oregonian.]

Those who were lucky or wise enough to attend the concert of the Portland Symphony Orchestra last Sunday enjoyed a musical treat of the first quality. This orchestra does not receive the advantage of a large subsidy from any millionaire enthusiast. It depends for support entirely upon the patronage of the public and the generosity of the members and their friends. The members are, of course, professional musicians. Nobody else could be expected to possess the knowledge and technic necessary for their performances. But not all professional musicians would have the energy and public spirit to undertake such an enterprise and carry it through the numberless difficulties which must be traversed before success is in sight. The sacrifices of time and money which they must make are heavy. Naturally the orchestra desires to perform the best music there is, and the opportunity they thus afford the Portland public to enjoy great compositions is inestimable.

Each year Portland is visited by a score or more of the best musical artists in the world, and their presence is highly appreciated. But it is also true that there is no logical connection between their concerts. Each gives what he has to offer without the slightest reference to any of the rest, and in consequence the music which our public hears is disconnected. Seldom is a great composition heard often enough to be remembered and understandingly enjoyed. It will be the business of the symphony orchestra to remedy this defect in some particulars. It is to be an institution of the city, not a mere visitor coming once and not reappearing for months or years, if ever. Its work will be consecutive. It will render the immortal productions of the masters time and again, at proper intervals, so that the musical public may learn them and comprehend their full beauties. Last year St. Paul, Minn., spent \$130,000 for music, of which exactly one-half went to the local orchestra. Portland has not yet the degree of artistic devotion which makes it willing to spend \$65,000 a year on its symphony orchestra, but it will have some time.

Musical culture and the true love of noble compositions cannot be brought to us from abroad. It is something which must grow up here at home. Here it must be encouraged and fostered. Not only is "the kingdom of heaven within you," but most other good things at their best and highest are profoundly domestic. Henry Van Dyke describes in one of his charming books the musical culture of a little village in the Tyrol which awakened the enthusiasm of his soul. It had a glee club capable of singing the greatest music in the world, and, better yet, it had a home composer who could write songs suited to the local genius. What is there to hinder Portland from reaching

orchestra, Madame Rothwell-Wolff, soprano, and Marcus Kellerman, basso.

The Symphony concert of Tuesday evening, eighth of the season, was the best from the standpoint of execution that the orchestra has achieved this winter. The symphony played, the Saint-Saëns second, in A minor, was given a very finished performance, and the picturesqueness of the conception was realized admirably in Mr. Rothwell's reading. Both the novelty and the intrinsic beauty of the serenade by Richard Strauss, written for two flutes, two oboes, two clarinets, two bassoons, four horns and contra bassoon, made it an interesting and enjoyable feature of the program. It was especially welcome, for in the performance of this work the orchestra put one of its best feet foremost, as it is fortunate in possessing a body of wind instrument players of considerable ability. The final number of the program, Chabrier's rhapsody, "Españna," was brilliantly played.

St. Paul had the privilege of hearing at this concert for the first time this season, Madame Rothwell-Wolff, who appeared as soloist of the evening. Radiant to see, with superlatively charming stage presence, she sang magnificently "Dich theure Halle," from "Tannhäuser," and two Strauss songs, "Verführung," and "Zueignung," with encores and many recalls after that. Added to the beauty of her voice, Madame Rothwell-Wolff has a great dramatic feeling which gave color and life to all the songs she sang. Varied as was their emotional content, not the least was this quality evident in her encore to the Wagner aria, when she sang the aria "One Fine Day" from "Madama Butterfly," which she sang beautifully, in a way to bring out simply and naturally, yet effectually, or effectually because simply and naturally, its utmost pathos. After her first song the singer was recalled to have her arms filled with many huge bouquets. MARY ALLEN.

the same degree of culture? Nothing but the vain belief that good music must come to us from somewhere else. The truth is that we can produce it here if we are willing to support those who try as the symphony orchestra is trying.

Continued Triumphs of Van Hoose.

Ellison van Hoose, the noted American tenor, continues his triumphs. He is a leading tenor with the Chicago-Philadelphia Opera Company, and has been engaged for many prominent spring festivals, including those at Cincinnati and Ann Arbor.

Some of his dates are:

February 15, Mendelssohn Club, Chicago; February 19, recital, Sweet Briar, Va.; February 21, recital, Lincolnton, N. C.; February 26, recital, Galveston, Tex.; February 28, recital, Houston, Tex.; March 7, Cincinnati Orchestra, in Detroit; balance of March with Chicago-Philadelphia Opera in Philadelphia.

Following are a few press comments:

Ellison Van Hoose was the Manrico and made a splendid impression as the troubadour. He presented a handsome appearance, was not unromantic in demeanor and displayed a pleasing tenor voice of sympathetic quality, sufficient volume and good range. He "worked up" to his part in the "Di Quella Pira" with spirited effectiveness, and was heard to advantage in the "Misereere" and in the final prison scene duet with Azucena.—Philadelphia Evening Bulletin, November 6, 1911.

Mr. Van Hoose was warmly greeted by many in the audience who in seasons past have been his admirers. He rose to quite splendid heights in the celebrated "Di Quella Pira" and was heard with beautiful effect in the well known prison scene.—Philadelphia Public Ledger, November 5, 1911.

As Manrico, Ellison Van Hoose was very acceptable both vocally and histrionically.—Philadelphia Record, November 5, 1911.

Mr. Van Hoose won inevitable approval with his singing of "Di Quella Pira."—Philadelphia North American, November 5, 1911.

Opera goers will remember his appearances in small parts with the New York Metropolitan and other companies some years ago. Since then he has advanced to "leads" and his Manrico was a very creditable effort. Mr. Van Hoose's voice is still rather that of a lyrical than a dramatic tenor, but it has gained materially in volume without any loss of quality and from the "Deserto sulla terra" down to the "Ah che la morte" and the final duet it was heard with pleasure and applauded with sincere approval.—Philadelphia Inquirer, November 5, 1911.

Making his reappearance on the operatic stage of his native country, Ellison Van Hoose scored a "hit" in the tenor role. His is a voice of more than pleasing quality and he gave a spirited performance of Manrico with splendid treatment of all the well liked and familiar numbers.—Philadelphia Evening Star, November 6, 1911.

Mr. Van Hoose also achieved success. His voice is excellently adapted to the requirements of the stage, and it was used well and

with such fervor as was possible in the music which he sang.—Chicago Record-Herald, November 26, 1911.

Ellison Van Hoose combines sweetness of tone with considerable power on the high notes and admirable smoothness in all registers marks his work. He roused himself to several bursts of dramatic action during the performance, and was greeted with great cordiality as he well deserved.—Inter Ocean, Chicago, November 27, 1911.

ANN ARBOR MUSIC.

ANN ARBOR, Mich., February 9, 1912.

The past two weeks have been comparatively quiet in the musical line. Ann Arbor being a university town, it has its life and existence regulated by the life at college, and the slump which hit the musical world is due to the fact that the examination period has reigned supreme in this town, rather than to the lack of opportunities for concerts.

The only event of importance was the piano recital by Nell B. Stockwell. This young artist played a most difficult program with a display of technic, interpretation and ease that made a deep impression upon her audience. Miss Stockwell graduated from the School of Music only last year, but her attainments as a pupil were of sufficient merit to warrant the conservatory authorities in immediately engaging her as a teacher. It is too short a time to pass any judgment upon her work in this line, but a person who can give such a recital as she gave last week is surely destined to become some one in the ranks of pianists. Her technic is quite similar to that of her teacher, Albert Lockwood, and several times, especially in her staccato and syncopated passages, one was reminded of the older player. Her program follows:

Davidbündlertanze, op. 6 Schumann
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Alter Spruch:

(In all' und jeder Zeit
Verknüpft sich Lust und Lied
Bleibt fromm in Lust und Seyd
Dem Leid mit Muth bereit.)

Sonata, op. 58 Chopin

The final number in the Choral Union pre-festival series will be given Friday night, when Josef Lhevinne will give the annual piano recital. This is to be the Russian pianist's first appearance in Ann Arbor.

Thursday the February faculty concert will be given. A partial list of the remaining concerts for this year follows:

February 15—Faculty concert.
February 16—Josef Lhevinne.
February 19—Piano recital by Mrs. George B. Rhead.
February 21—Vocal historical recital.
February 23—Piano recital by Cecilia Ray Berry.
February 26—Orchestra concert.
February 28—Piano historical recital.
March 1—Vocal recital by Jessie D. Reed and Ada G. Johnson.
March 6—Violin sonata recital.
March 8—Vocal recital by Ethel Smurthwaite and Louis Cogswell.
March 14—Faculty concert.
March 20—Vocal historical recital.
March 22—Piano recital by Cecilia Ray Berry.
March 27—Violin sonata recital.
March 29—Piano recital by Henry J. Dotterweich.
April 1—Orchestra concert.
April 4—Faculty concert.
April 17—Piano recital by Mrs. George B. Rhead.
April 19—Ladies' Quartet.
April 24—Vocal historical recital.
April 26—Piano recital by Nell B. Stockwell.
May 15-18—Nineteenth annual May festival.

R. H. Kempf, who has been choirmaster of the First Congregational and St. Andrew's Episcopal churches for a great many years, received an offer recently to take charge of the choir of the First Congregational Church in Columbus, Ohio. This is the largest Congregational church in the Middle West and offered a much larger opportunity to Mr. Kempf than his positions in Ann Arbor. However, a substantial raise in salary, combined with the attraction of old associations, caused Mr. Kempf to decide to remain here. VICTOR H. LAWN.

Franko Entertains Tetrizzini.

Mr. and Mrs. Nahan Franko gave a dinner to Madame Tetrizzini last Monday evening, at their residence on West Ninety-second street, New York, which was a most delightful affair. Tetrizzini enjoyed the evening exceedingly as she herself cooked the spaghetti, while Signor Bazelli prepared the sauce Neapolitaine. The other guests were W. H. Leahy, the manager from San Francisco, Mrs. Leahy, and Louis Blumenberg.

Gisela Weber to Play at Gould Residence.

Gisela Weber, the violinist, whose work as soloist and ensemble artist has brought her into greater prominence this season, is to play at a musicale tomorrow (Thursday), at the New York residence of Mrs. George Gould. Tuesday, February 20, Madame Weber, appears at the Auditorium, in Newark, N. J.

MUSKOGEE MUSIC.

MUSKOGEE, Okla., February 7, 1912.

Jan Kubelik gave one of his glorious programs before a large and very appreciative audience in this city on January 25. His artistry and interpretation need no further comment here, suffice it to say he reached the hearts of all present and lifted the souls as a really great artist finds it possible to do.

This office was honored this week by letters from the great American baritone, Charles W. Clark; Gertrude Rennyson, the young grand opera star; Charles Wakefield Cadman, the eminent young American composer-pianist, and Mrs. Edward MacDowell, whose labors in behalf of the MacDowell Memorial Association are so filled with love and devotion.

Elizabeth Jennings White, formerly soloist and teacher in Boston and Chicago, was a welcome visitor to these offices recently.

The annual spring concert of the Ladies' Saturday Music Club will be given about February 19, when the chorus, large and splendidly trained under the directorship of J. Morris James, will be a feature of the program.

Mrs. Howard E. Condon, whose lovely voice is very gratifying to those so fortunate as to hear her, has just returned from an extended stay in Clamore at the Springs.

The beautiful song, "The Villa of Dreams," by Mabel W. Daniels, which won the prize of the National Federation of Musical Clubs, awarded in 1911, will be sung at the next meeting of the Ladies' Saturday Music Club. The song was first rendered before the biennial conven-

tion of the Federation in 1911 at Philadelphia and was beautifully and artistically sung by Lambert Murphy, of New York City, tenor of the Metropolitan Opera Company.

An interesting feature of the next meeting of the Music Club will be a ladies' quartet, composed of Mesdames C. L. Steele, W. R. Eaton, E. D. Bevirt and E. R. Jones. Selections by Mrs. H. H. A. Beach and Patty Stair will be given.

Mrs. Edwin Dealtry, state president of the National Association of Organists, is busily engaged in church and concert work this season.

Dr. and Mrs. Fred Clinton, Doris Bliss, Mrs. Strovelle and Mrs. MacArthur, of the Hyeckha Club, of Tulsa, were visitors in the city for the Kubelik concert.

Mrs. Phil Brown, of Eufaula, president of the C. U. M. C. of that thriving little city, was a recent visitor for the concerts and operas.

Will C. Braly, leader of the Hinton Theater orchestra, recently returned from a trip to the southwestern part of the State.

The splendid Shakespeare lecture series, given by Mary A. Wadsworth, of Columbia, Mo., at the home of Mrs. D. W. Smith, were greatly enjoyed by literary and musical students alike.

LEDA CRAWFORD-STEEL.

Borchard Dates.

Adolph Borchard, the pianist, was engaged for February 4 by the direction of the Colonne Concerts in Paris,

where he played Louis Dumas' fantasie for piano and orchestra, which composition has been dedicated to him. On February 8 he fulfilled a private engagement in Berlin and on February 10 and 15 this artist was engaged to appear at the Berlin Singakademie. He will then proceed to Russia, where he is booked in Lodz and Warsaw, in the latter city with the Philharmonic Orchestra, on February 26. In St. Petersburg Borchard is engaged by the Committee of the Exhibition of French Art, under the presidency of the Grand Duke Nicholas Nicholowitch, which has organized for him a "Klavier-Abend" of modern French music, where works of Franck, Faure, Chabrier, Saint-Saëns and Debussy will be heard.

Besides this, Borchard has other engagements in St. Petersburg, as for instance with the Imperial Orchestra, under Conductor Warlich.

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